Vogue



Benito

PARIS FASHIONS · MARCH 15, 1935

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PRICE 35 C.

Good Critics make Good Cooks



menu

ALL ART profits by discerning criticism, and cooking . . . most venerable of the arts . . . is no exception to the rule.

French Line chefs prepare every dish as though it were to pass inspection by the illustrious Savarin himself. They assume . . . and rightly . . . that French Line passengers, from both sides of the ocean, are connoisseurs of fine living, who tolerate no slightest deviation from the high tradition of the most renowned restaurants in France. But all the velvety excellence of a well-made sauce . . . all the classic simplicity of a consommé . . . the studied skill of the most talented chef . . . would be wasted, if in decoration . . . in suave service (English-speaking) . . . and in congenial companionship . . . the French Line did not ensure those attendant and necessary harmonies without which no dinner may be reckoned a masterpiece.

Underlying all this, you are conscious of the security of French Line ships (fast, modern, averaging less than seven years in service) . . . of the long and rigorous professional training demanded of officers and crew . . . and of the background of a maritime tradition ten centuries old.

As an extension of its service, the French Line is prepared to arrange round-the-world tours for individuals or groups. Consult your Travel Agent for reservations on these, or to his expert aid. . . . French Line, 610 Fifth Avenue (Rockefeller Center), New York City.

THE FRENCH LINE IS PLEASED TO ANNOUNCE THAT

THE NORMANDIE

Largest, and most luxurious liner afloat, will make her first sailing from New York to Havre June 7, 1935

TO ENGLAND AND FRANCE: NORMANDIE, June 7 and 22, July 10 and 31 • PARIS, March 30, April 20, May 11 • ILE DE FRANCE, March 23, April 13, May 18, June 29 • LAFAYETTE, April 27, June 1 and 20 • CHAMPLAIN, April 6, May 4 and 25, June 15

French Line

Mrs. Kendall Lee Glaenzer *member of the immortal Lee family of Virginia . . . noted for her beauty and talent—her reputation as a hostess in Paris and New York. Adores music. Has many friends among modern composers. Loves the outdoors and has a shooting box in the Adirondacks. Her sister is married to Rockwell Kent, famous artist.*

ALL HERS . . .

The appointments of luxurious living—yet the beautiful Mrs. Glaenzer pays only 25c for her tooth paste

Certainly no mere price could be a factor in this charming woman's choice of Listerine Tooth Paste. She likes it and uses it for what it does. The quick, thorough way it cleans; the brilliant lustre it imparts to teeth.

"It gives my mouth a new-born feeling," said Mrs. Glaenzer in her lovely New York apartment, "and gives me a sense of well-being."

Literally thousands of men and women who can afford to pay any price for a tooth paste, have switched to Listerine Tooth Paste and stick to it. More than two million women and a million men are using this beauty and health aid made by the makers of famed Listerine.

If you have not tried it, do so now. See how much cleaner your teeth look. See how much brighter they become. Note how wonderfully clean and refreshing your mouth feels after its use. Remember that here is a product in every way worthy of the notable Listerine name; at a common sense price. In two sizes: Regular Large, 25c and Double Size, 40c.

LAMBERT PHARMACAL CO., *St. Louis, Mo.*

Listerine TOOTH PASTE





Mrs. Glaenzer's 10 karat diamond ring and solid gold cigarette case given by Napoleon to a Russian princess, and her three diamond bracelets.



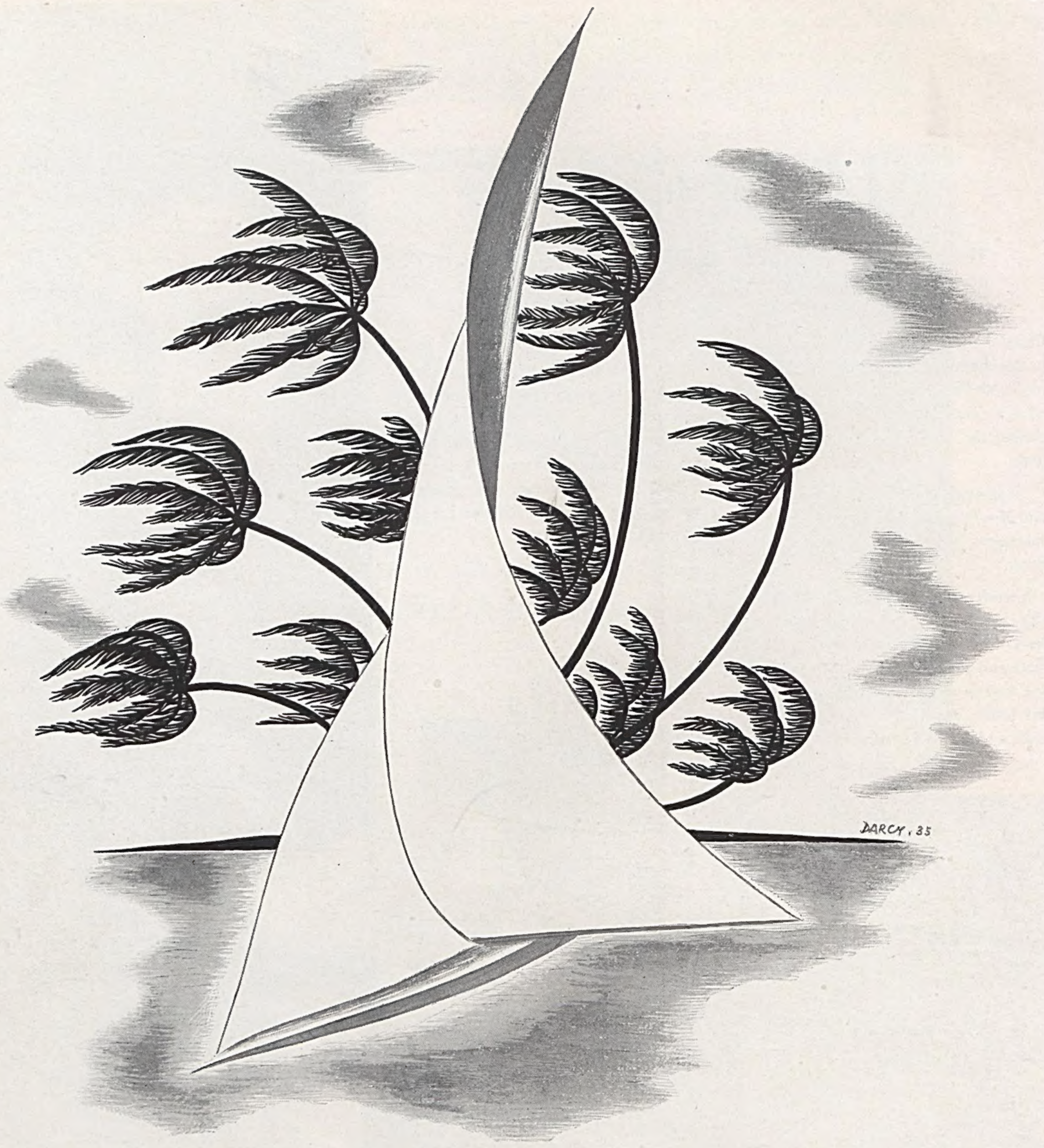
Corner console of the Louis XVI Period in Mrs. Glaenzer's apartment. Also Chinese crackle glass porcelain jar from the Ming dynasty.



Rare Louis XV French commode. Behind it a rich Ming Period Chinese painting on silk, together with porcelain vase of the Chien Lung Period.



Rivaling Mrs. Glaenzer's ermine and silver fox evening wrap in grace and beauty, is her mink cape, constructed of beautifully matched skins, collected over a period of twenty years by a famed furrier.



SOUS LE VENT

SOUTHERN BREEZE

THE NEW GUERLAIN PERFUME

VOGUE
March 15th, 1935

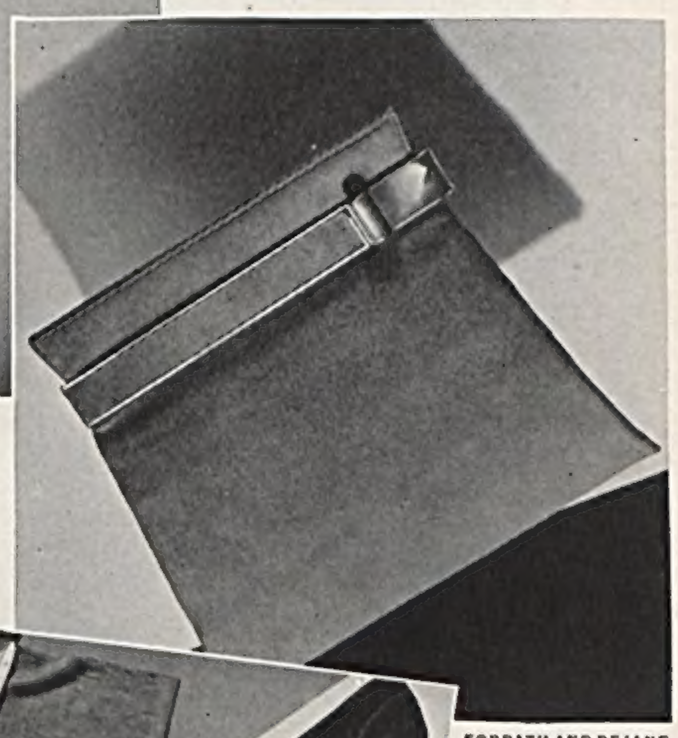
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Vol. 85 No. 6
Whole No. 1504



HENRY WAXMAN





FORBATH AND REJANE

Debut of the DAISY DRESS

fabric and design by Bonwit Teller

Much has been said about design *by* Americans. We go a step further and place emphasis on design *for* Americans A dress-and-cape outfit that in freshness and appeal we believe to be typically American. Completely exclusive. Presented in sheer crepe—black, navy, green or brown with white petals. Sizes 12 to 20, 69.50 • Shiny black straw sailor, 15.50 • Doeskin gloves, 5.95, and colored chamois bag, 15.00.



New oxford in gabardine and patent leather, 12.75. Chiffon ingrain hose, in new wheat-beige, pair, 1.95.

Bonwit Teller FIFTH AVENUE AT FIFTY-SIXTH STREET, NEW YORK



GOOD JEWELERS PROTECT YOUR POCKETBOOK

When you buy linens or hosiery, your own practical knowledge and experience are reliable buying guides. Your personal background does not serve you as well when you choose diamonds or other precious stones, for you do not have the accurate knowledge by which to judge them. You must depend almost entirely upon the counsel of your jeweler.

He knows exactly the difference between a perfectly cut, flawless stone of pure color and one which has imperfections of cutting or color. He knows, too, how deep a stone should be in proportion to its size to have true brilliancy — that sometimes depth is sacrificed to get a larger appearing, flat stone at the cost of radiance.

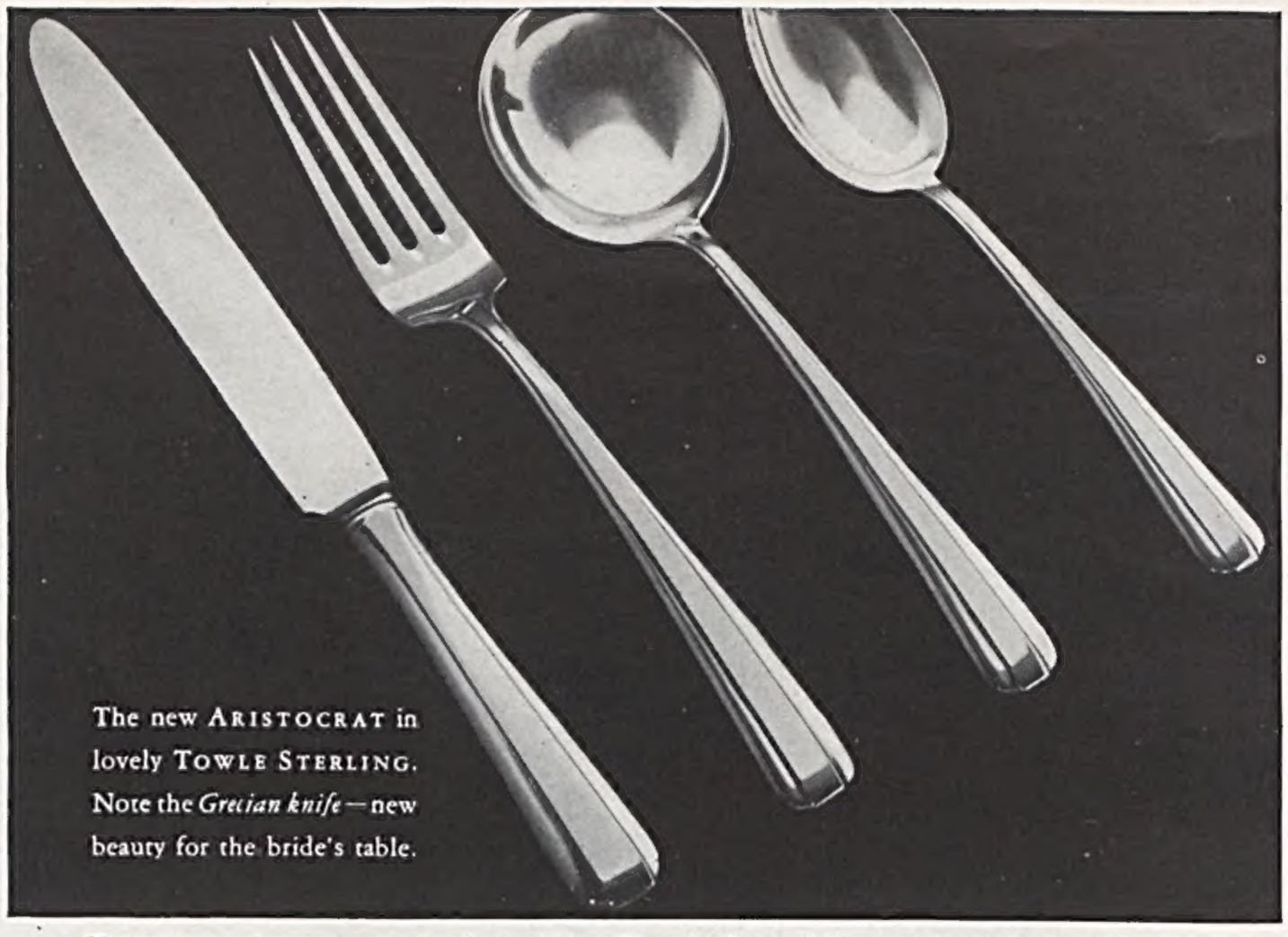
This is particularly true of a diamond. As Milton F. Gravender writes in "Fascinating Facts About Gems," published by the Gemological Institute of America:

> *"The most common cutting for the diamond is the 'brilliant' cut of fifty-eight facets. Of the light which strikes its many facets, part is reflected and part enters the stone. If the stone is properly proportioned and polished, most of these rays are reflected to the eye from the back facets. Rays so reflected are also bent and most completely scattered, resulting in its beautiful play of color called 'fire.' Otherwise the gem lacks maximum beauty and value."*

A lifetime of study of gems is needed to *know* fine stones. The gradations of color and cut are recognized only by the expert, yet they govern the beauty and value of a stone.

The settings for precious stones is important, too. Here again the artistry and knowledge of the good jeweler is indispensable in your selection of settings of jewelry which you want to wear with pride and to cherish always. If you wish to set a particular stone, you should have the setting made by hand. Such settings have more individuality, and are made particularly to display the stones which are mounted in them.

Whenever you buy fine jewels let a responsible jeweler be your guide and counselor. Such jewelers can be recognized by their showings of fine sterling patterns, especially those made by the Towle Silversmiths, shown at the right.



TOWLE's new ARISTOCRAT — lovely simplicity. Note the *Grecian knife* — new beauty for the bride's table

Soft Lights Gleaming Sterling Happiness

Let your dinner table truly reflect your gracious hospitality. Set it with the TOWLE Sterling pattern which best expresses your personality. You may choose from infinite variety of designs — they range from the Puritan simplicity of the CRAFTSMAN to the rich Renaissance of CANDLELIGHT. And every pattern of TOWLE Sterling is open stock for many years. You can always increase your collection when you wish.



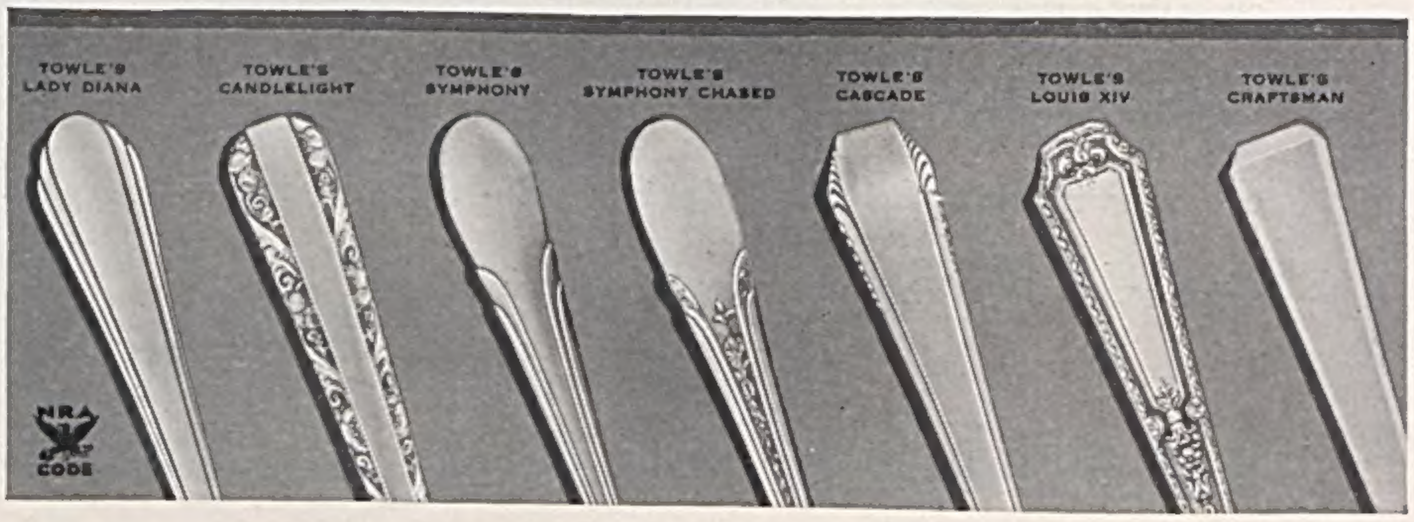
FREE — Pictures and prices of all TOWLE patterns with chart of preferred engraving suggestions.
NEW BOOK FOR BRIDES — *"How to Plan Your Wedding"* tells what to do 3 months in advance, 2 months, 6 weeks, last week, last day. Four pages for the groom. Very practical and a priceless record.

THE TOWLE SILVERSMITHS, Newburyport, Mass. — *Bride's Personal Service* — Dept. K-3
[ ] Please send free folder, etc., on _____ patterns. [ ] I enclose 10 cents for new book.

Name and address _____

TOWLE

Makers of Sterling only . . . with unbroken craft traditions
SINCE 1690



Designer's Original

Exclusive costume for women of exacting taste.. slender coat in black or navy blue woolen-lined in print, over an exquisite print dress tied with a myriad of tiny petal bows.... 155.00



JAY·THORPE

57TH STREET WEST, NEW YORK



Henri Bendel INC.

10 WEST 57th STREET, NEW YORK

● **Quelque Fleurs** — original Bendel design of Pompadour moiré, the delicately tinted flowers sprayed on a gleaming white background. One of a lovely and complete spring collection of Paris and original models.



40 inches of swagger – Schiaparelli's crazy new length – to make a spring ensemble of any miscellaneous sports clothes. Navy, saddle brown, and pastel tones in John Walther's Purla, a soft wool fabric all loose criss-cross like your Kindergarten mats, but with body enough to tailor beautifully. 49.75

Coats, Third Floor

Lord & Taylor

Fifth Avenue, New York City



We illustrate above three of the exclusive Spring and Summer Models by Winkelman—"CLEO" (the sandal)—$14.75 . . . "MIMI" (the opera)—$12.75 . . . "TING" (the tie)—$12.75

TRUE TO THEIR TRADITIONS . . . In all of America, you will find but sixteen stores privileged to present the new Winkelman Shoes for Spring and Summer. Naturally, they are foremost stores . . . where fashion and fine quality are traditional . . . You turn to them for outstanding, hand crafted footwear, for the deftly executed style and most exquisite materials. They exclusively offer you—Winkelman Shoes.

Exclusively in

PITTSBURGH—Boggs and Buhl; YORK, PA.—The Bon Ton; BOSTON—E. W. Burt & Co.; SPRINGFIELD, MASS.—Burnam's; CHICAGO—The Hub, Henry C. Lytton & Sons; EVANSTON—The Hub, Henry C. Lytton & Sons; BALTIMORE—Bonwit Lennon & Co.; HARRISBURG—Wm. B. Schleisner Store; CINCINNATI—The Gidding Co.; OMAHA—Haas Bros. Co.; LITTLE ROCK—The M. M. Cohn Co.; ATLANTIC CITY—The French Shop; PHILADELPHIA—Winkelman; LOS ANGELES—Myer Siegel.

NOTE: *Each year but 4 names are added to this list*

Winkelman

471 FIFTH AVENUE AT 40TH
535 FIFTH AVENUE AT 45TH



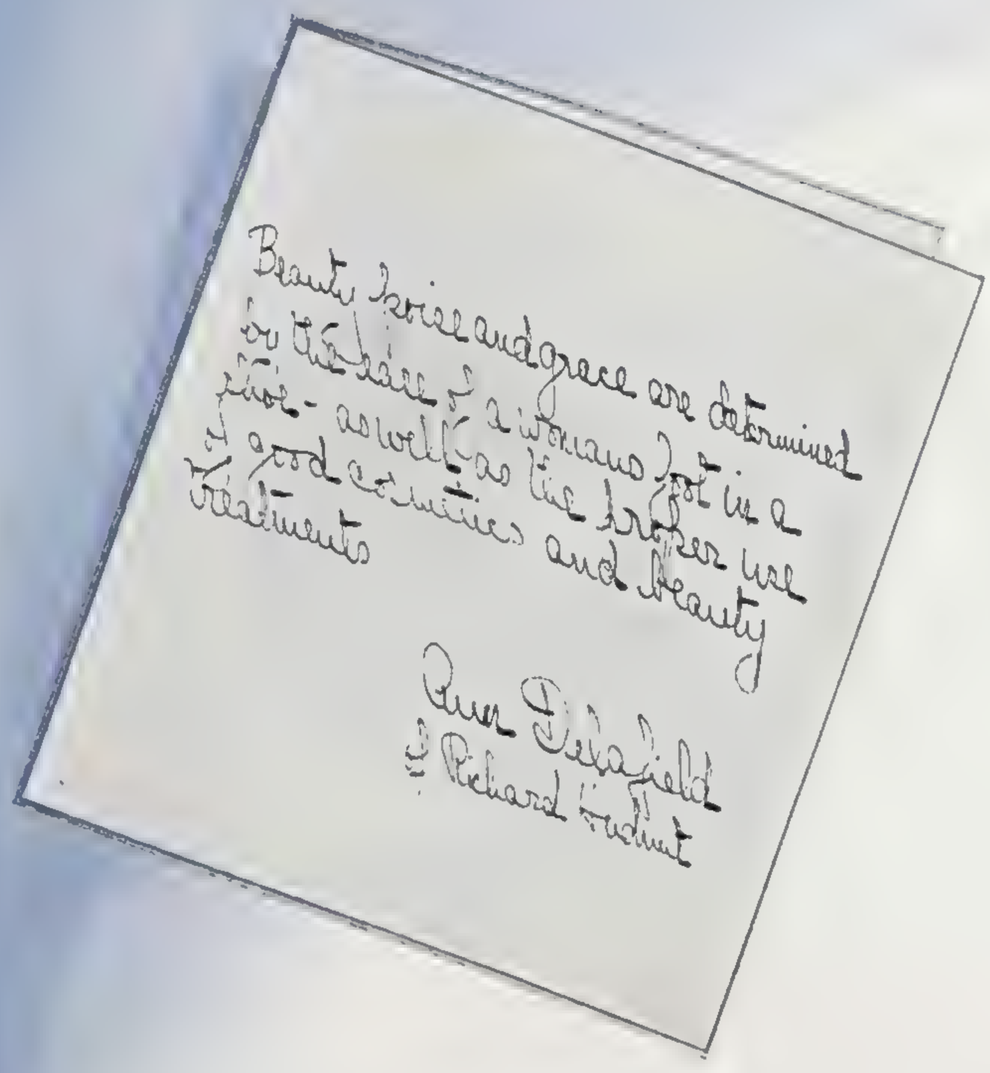
ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

Short peplum jacket in plaid wool with green ascot blouse and taupe skirt. Wide belted coat over gray crepe dress ☆ ☆

Trends

SHE WALKS IN YOUTH AND FASHION WHEN SHE WALKS IN KID





THE DWIRA *(Upper)* An allover navy-blue kidskin opera pump piped with white kid and trimmed with a perforated white kidskin ruffle in a swirling effect on the vamp. Also available in black and brown kidskin.

THE MAGNITA *(Second)* An allover white kidskin opera pump with a sleek line of black, blue or brown kidskin crossing over the vamp and quarter.

THE RING SHOE *(Third)* A kidskin pump in black with lines of white stitching on the vamp for contrast and a circular metal ring. Also available in brown and blue kidskin.

THE GISELDA *(Lower)* A T-strap sandal of navy-blue kidskin with a cut-out sunburst design on the vamp is piped with white kid and trimmed with metal nail heads. Also available in black and brown kidskin.

DELMAN

SOLD AND FEATURED EXCLUSIVELY BY THE BETTER STORES IN PRINCIPAL CITIES

THE SAKS-FIFTH AVENUE SHOPS

IN NEW YORK • CHICAGO • PHILADELPHIA • PITTSBURGH • MILWAUKEE • MIAMI • PALM BEACH • WEST END • HEMPSTEAD • SOUTHAMPTON

Baynham's, Inc., Lexington, Ky.
Roy H. Bjorkman, Inc., Minneapolis, Minn.
Bon Marche, Sacramento, Cal.
John A. Brown Co., Oklahoma City, Okla.
Brown-Dunkin Co., Tulsa, Okla.
Cotrell & Leonard, Albany, N. Y.
Famous-Barr Co., St. Louis, Mo.
Julius Garfinckel & Co., Washington, D.C.
Phil M. Halle & Son, Memphis, Tenn.
Harzfeld's, Kansas City, Mo.
The Higbee Co., Cleveland, O.
C. Crawford Hollidge, Boston, Mass.
Huggins, Los Angeles, Cal.
Huggins, Pasadena, Cal.
Huggins, Santa Barbara, Cal.
Imperial Shoe Store, Inc., New Orleans, La.
Neiman-Marcus Co., Dallas, Tex.
Harry Perkins, Inc., Seattle, Wash.
Ransohoffs, San Francisco, Cal.
Regensteins, Atlanta, Ga.
Sax-Kay, Detroit, Mich.
Sakowitz Bros., Houston, Tex.
Scruggs-Vandervoort-Barney, St. Louis, Mo.
Sommer & Kaufmann, San Francisco, Cal.



Very shiny rough straw sailor, at top, right, with a suit, and left, in a softer role. Mme. Germaine's own model . . . reproduced at $15

Forward-brimmed hat by Rose Descat . . . in felt, below. Square crown contrived by insetting belting ribbon . . . reproduced at $15

Fantastically chic . . . the Rose Descat model with new tam crown . . . in crystal Milan with contrasting grosgrain ribbon . . . reproduced at . . . $15

Accent on BRIMS . . .

Forward brims—round brims—little brims—cartwheel brims —that's the new *Mode* of Paris! And the hats, the very ones that Paris created for the Spring clothes, have just arrived at Wanamaker's, New York and Philadelphia.

Madame Germaine, our *premiere modiste,* who has brought this important collection from Paris, emphasizes that a fascinating hat is in vain this season if it doesn't understand the new clothes.

Models reproduced to order—in the manner of Paris—in our own *ateliers* start at $18. Hats (not made to order) featured at $5 to $15.

JOHN WANAMAKER

In Both Stores . . . . NEW YORK AND PHILADELPHIA

BOUCHARD



NORMAN KENNEDY

I. MAGNIN & CO.
IMPORTERS

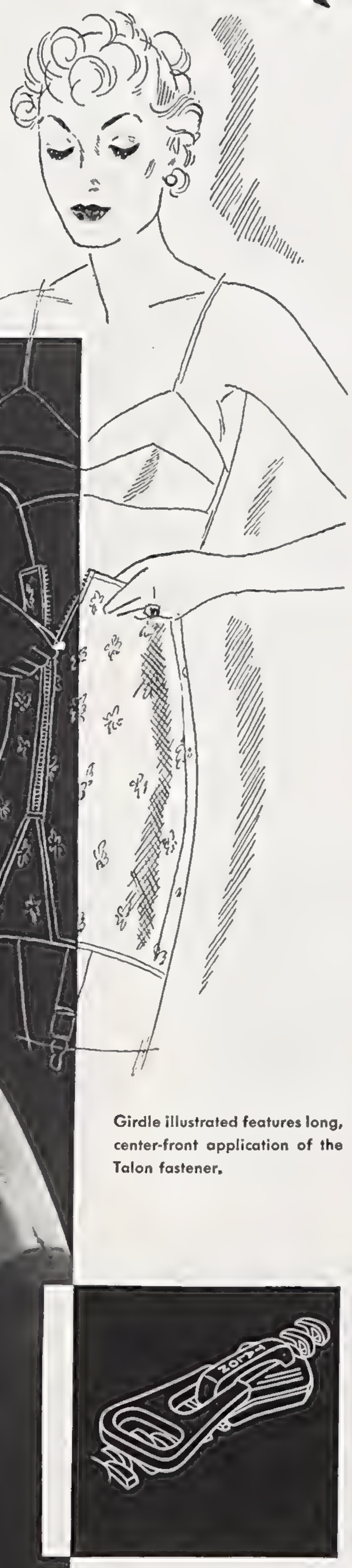
Metropolitan Shops
SAN FRANCISCO
HOLLYWOOD
SEATTLE
OAKLAND
LOS ANGELES
PASADENA
SANTA BARBARA

Resort Shops
PASADENA
CORONADO
MONTECITO
DEL MONTE
PALM SPRINGS



The new man-tailored suit...important for the softness above the waistline which has never before been available in ready-to-wear. English Gabardine, hand-finished, in navy, the new light blue, green, mastic grey and beige. $95

AS *Easy to Slip on* AS YOUR FROCK



these new corsets that eliminate wriggling and struggling because of this slide fastener . . .

ITS CORRECT NAME IS

TALON

REG. U. S. PAT. OFF.

You'll experience a new feeling of comfortable freedom, yet your figure is smoothed to smart, flowing lines when you wear one of the new Talon-fastened garments.

What a joy they are to get in and out of! Wriggling and struggling becomes a thing of the past. You simply step into your Talon-fastened corset, give a gentle pull on the fastener . . . and your garment is tailored to your figure snugly, yet comfortably. As the fastener closes, it locks into place automatically and stays fast against all strain.

Garments for every occasion, for every figure-type, are available in a complete range of prices. When you buy yours, look for the name Talon on the slider. It assures you everything you want in a foundation garment.

Girdle illustrated features long, center-front application of the Talon fastener.

Talon is the only slide fastener with automatic lock. Let go slider—it's locked, fast. Lift slider—it opens swiftly.

HOOKLESS FASTENER COMPANY, MEADVILLE, PA. • NEW YORK • BOSTON • PHILADELPHIA • CHICAGO • LOS ANGELES • SAN FRANCISCO • SEATTLE

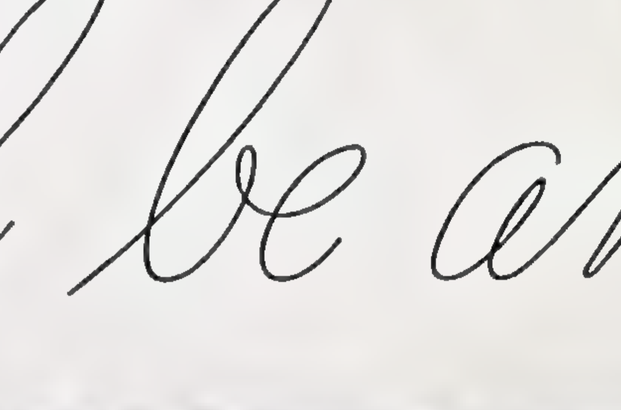
A NEW

finer, stronger

SHEET

will be announced

BY WAMSUTTA

early  *in April*

WAMSUTTA MILLS *Founded 1846* NEW BEDFORD, MASSACHUSETTS

"Fashion Firsts" OF SPRING...1935

Fashion Firsts are chosen every month by a jury of the leading buyers, stylists and merchants of the country for their fashion-correctness . . . timeliness . . . quality and value. They are the outstanding fashions of the month from the leading creators of New York. Small wonder that smart women throughout the country are demanding these quality, fashion and value tested



The classic swagger suit trimmed with a new type of amber button $29.75



The fur trimmed suit fashioned on Spring 1935 lines $49.75



The indispensible side buttoning coat with a very new tucked and bloused back . . . $29.75

Russeks Fifth Avenue	New York City
The Higbee Company	Cleveland, Ohio
Chas. A. Stevens & Co.	Chicago, Ill.
Scruggs-Vandervoort-Barney	St. Louis, Mo.
Jordan-Marsh Co.	Boston, Mass.
Kaufmann's	Pittsburgh, Pa.
The Gaxton Co.	Baltimore, Md.
Walter's	Detroit, Mich.
Oreck's	Duluth, Minn.
Young-Quinlan Co.	Minneapolis, Minn.
Dewees	Philadelphia, Pa.
Best's Apparel	Seattle, Wash.
Frank R. Jelleff Inc.	Washington, D. C.
Jenny	Cincinnati, Ohio
The Fashion	Houston, Tex.
The Fashion	Shreveport, La.
Rothschild's	Kansas City, Mo.
Rothschild's B. & M.	Oklahoma City, Okla.
Goldstein-Chapman Co.	Omaha, Neb.
Burger-Phillips Co.	Birmingham, Ala.
Godchaux's	New Orleans, La.
Washer's	Ft. Worth, Tex.
Volk's	Dallas, Tex.
Muse's	Atlanta, Ga.
Smartwear-Emma Lange, Inc.	Milwaukee, Wis.
Gates Dry Goods Co.	Ft. Dodge, Ia.
Rich, Schwartz & Joseph	Nashville, Tenn.
Adams Co.	Allentown, Pa.
Denver Dry Goods Co.	Denver, Colo.
Joske Bros.	San Antonio, Tex.
J. B. Ivey Co.	Charlotte, N. C.
Wolf's	Des Moines, Ia.
Chas. Livingston & Sons	Youngstown, Ohio
Mary Sachs	Lancaster, Pa.
Mary Sachs	Reading, Pa.
Mary Sachs	Harrisburg, Pa.
Flah & Co.	Syracuse, N. Y.
Ulian's	Worcester, Mass.
Muhlfelder's	Albany, N. Y.
Arthur's Apparel Shop	Wilmington, Del.

EXCLUSIVE WITH LEADING STORES OF AMERICA

coats, suits and dresses for their Spring wardrobes. Pictured on these two pages are six "Fashion Firsts" for Spring 1935. Theirs is a background of expert selection . . . of fashion perfection and unerring good taste. You may be sure that in selecting yours at any one of the stores listed below you are getting the ultimate in quality, fashion, workmanship and value.



A Regency double breasted topcoat and a print dress complete at $29.75



The Regency suit in silk with a bright chiffon blouse $25

Lazarus, Inc. . . . . Cumberland, Md.
Lazarus, Inc. . . . . Roanoke, Va.
The Elaine Shop . . . . . Jackson, Mich.
Morris Levy . . . . . Savannah, Ga.
Sosnick's . . . . . Winston-Salem, N. C.
Bon Marche . . . . . Sacramento, Cal.
C. F. Massey Co. . . . . Rochester, Minn.
Madison's . . . . . Columbus, Ohio
S. A Andrews . . . . . Tacoma, Wash.
Simmonds . . . . . Altoona, Pa.
Bells . . . . . York, Pa.
House of Arther Morris . . . . . Norfolk, Va.
The Vogue . . . . . Rutland, Vt.
Lester-Sardeson Co. . . . . Quincy, Ill.
Hovland-Swanson Co. . . . . Lincoln, Neb.
Harvey Marshall Inc. . . . . Buffalo, N. Y.
Hudsons . . . . . Gary, Ind.
Beverly . . . . . Scranton, Pa.
Beverly . . . . . Wilkes-Barre, Pa.
Appleton & Co. . . . . San Jose, Cal.
The Princess Shop . . . Huntington, W. Va.



The print-top dress with its matching swagger jacket —a Springtime necessity $25

M. J. McDonald & Co., Oswego & Fulton, N. Y.
Ann Allen, Inc. . . . . New Haven, Conn.
Polan . . . . . Charleston, W. Va.
The A. Polsky Co. . . . . Akron, Ohio
Bernat's . . . . . Hammond, Ind.
Sapero Bros. . . . . Hibbing, Minn.
Sapero Bros. . . . . Virginia, Minn.
Simpson Garment Co. . . . . Madison, Wis.
Freedman's . . . . . Waterbury, Conn.
Lefkovits . . . . . Canton, Ohio.
Caster's . . . . . Pottsville, Pa.
The Leader Store . . . . . Lima, Ohio
Abrahams . . . . . Davenport, Ia.
Frank's . . . . . Ft. Wayne, Ind.
A. Livingston Sons . . . . Bloomington, Ill.
Alice Elizabeth Shoppe . . . . Trenton, N. J.
Bella Scherck Davidson . . . . . Monroe, La.
Anna Miller . . . . . Clarksburg, W. Va.
Garfield's . . . . . Wichita, Kansas
Baertsch's . . . . . Sheridan, Wyo.
Resnicks . . . . . Binghamton, N. Y.

PECHGLO UNDIES

by Vanity Fair





As luscious as the blush of a peach . . . as light and as cool as a Spring breeze! These soft, caressing undies are the very essence of Fit. Whether you choose a pert "Skintite" or a gracefully flared Pantie, you can be sure they will do right by your figure. Not a superfluous inch of fabric, nor an unnecessary seam to mar their perfection. Launder them to your heart's content. Pechglo undies are tricot knit to prevent runs.

(A) Tite Suit $1.50

(B) "Skintite" Brief $1.00. Bandeau—net lined and double fabric $1.00

(C) Pantie with patented V-front "Cee Wee" elastic band . . . $1.25
Bandeau with patented V-front "Cee Wee" elastic band . . $1.00

(D) Faced front Brief, "Cee Wee" elastic back $1.00
(Bandeau described under "C")

(E) Faced front flared pantie, "Cee Wee" elastic back $1.25
(Bandeau described under "C")

(F) Longer "Skintite" Brief . . $1.00
(Bandeau described under "C")

Garments illustrated may also be had in other delightful Vanity Fair fabrics . . . Silkenique . . . Ravissant . . . Heigh-Ho, and Diaphanique. At good stores everywhere.

VANITY FAIR SILK MILLS -:- -:- -:- READING, PA.



Colors That Last

Forstmann Woolens capture their colors from sun-tested dyes . . . never to lose them during long wear in sun or storm. That is but one of the many reasons why Forstmann Woolens, season after season, are the basis of the mode. This Spring, notice how perfectly they express the slim, tailored lines that distinguish the smartest clothes. Striking examples are shown above: a fitted coat, in Forstmann's new *Continental* blue; the *Sandust* beige swagger suit with a white, turn-down collar; and the gay suit combining Forstmann's *Manchuko* red and a bright plaid tweed. Forstmann Woolen Co., Passaic, New Jersey. *Sales Office* . . . Empire State Building, New York City.

Forstmann Woolens

© 1935, Forstmann Woolen Co.

I. MILLER *accents*

BLUE

In "COSTUME RIGHT" Shades for SPRING







The HEI-TIKI



The COMTESSA

Blue marshals the new motifs of fashion for Spring. *Blue* for spectator sports, for the town tailleur, and for dressy afternoon. *Blue* alone, or blue with gray is authoritatively high fashion. And so I. Miller now accents *Blue*, and *Gray*, in smart shoes of Basquette, new fabrics and kidskin—Beautiful Shoes for all occasions, in every detail, Costume-Right.



The PALMYRA



The BIARRITZ



The MOJAVE





The SAN MARCIAL



The HEATHERTON

A Shoe for every occasion... a fit for every foot.

I. MILLER

STORES AND AGENCIES IN PRINCIPAL CITIES

These patterns are exclusive with I. Miller—recorded with the Shoe Fashion Guild of America.

I. MILLER *Beautiful Shoes*

The Sports Whitbeys* take their colors from a window box . .



Geranium pink . . . flower pot brown . . . shutter blue . . . leaf green . . . and of course navy and brown—in *imported English tweed.* There's always color harmony in a window box—the symphony of petal, pot, earth, and leaf. We've thrown this jacket, blouse, and skirt together in every combination—*not once did they clash.* THE JACKET has revers that are high, wide, and handsome with stitching—sizes 12 to 40—**8.94.** THE SKIRT has six gores, with stitching on gores and on bottom—sizes 12 to 40—**5.98.** THE BLOUSE of polka dot crepe printed to match—sizes 32 to 40—**3.96.** Everything, of course, is exclusive with Macy's.

*Reg. U. S. Pat. Off.

CURB AND COUNTRY ★ THIRD FLOOR



★

MACY'S

34th ST. & BROADWAY
NEW YORK

We sell only for cash. Resulting economies including efficiency and volume save, we estimate, 6%. We endeavor to have the prices of our merchandise reflect this saving, subject to limitations over which we have no control.

The Derby . . . *is an easy favorite because of its streamlined "Tyless" design . . . its introduction of novel Homespun Leather . . . its swagger Talon fastener closing. Unlined, with surface texture heightened by clear-through perforations and stitching, this model wins approval. Has medium walking heel and is available in Blue, Brown and White. Here is the debonair style that attracts smart young women to shoes created by* **Collegebred**



Within this model, as in every other COLLEGEBRED Shoe, is "your footprint in leather." This patented sole is built to conform to your own foot curves and lines exactly. In doing this, it contributes to the trimness of your shoes, insures glorious foot-freedom . . . a double magic of outward beauty and inward comfort. A variety of styles at $7.50 and up. E. P. Reed & Company, Rochester, New York. Collegebred Style Studio, 47 West Thirty-fourth Street, New York.



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MYTH STOCKINGS $1.15

THE DRESS-UP MEMBER OF VAN RAALTE'S STOCKING WARDROBE



MYTH beautifies your dressy daytime costume... with its flattering sheerness, crystal clearness and ever-readiness for an amazing amount of wear. But you'll also want stockings for sports, for tailored costumes and for evening clothes. Van Raalte makes all kinds and all are lovely.

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SPORTS NO. 629, $1
A medium service weight

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A service sheer

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A mere silken film

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Carolyn enters into an aristocratic

● Aristocratic . . . because you'll be wearing pure silk again . . . principally sheers in jacket ensembles with such fluff as chiffon grapes dropping on your shoulder. Aristocratic . . . because Carolyn introduced laces dyed to match the color of your afternoon sheers. Decidedly aristocratic . . . because of the Regency cutaway lines in your Botany worsted suit . . . the flattering loop-the-loop

$29.75 $35.00 $45.00



spring

collar on your tunic suit . . . and the waist deep dolman sleeve on your Carolyn coat. • For the name of the store in your city that carries them, write to . . .
Carolyn Modes, Inc., 128 W. 31st St., N. Y.



$25.00 $25.00

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Foley Bros. . . . . Houston, Texas
The Hecht Co. . . . Washington, D. C.
Hale Bros. . . . . San Francisco, Cal.
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Your GUIDES TO CHIC

Beauty and hospitality . . . the two arts most necessary to the really chic woman! Would you like to be pluperfect in your practice of these arts? . . . Here are two books written by the editors of Vogue—those authorities on feminine charm—for your special guidance and inspiration . . . for only $1.50!



Table settings and decoration . . . duties, dress, demeanor of servants—for staffs of varying size . . . household management . . . care of silver . . . letters of recommendation. Just a few of the subjects covered by Vogue's Book of Smart Service. 90 pages . . . 32 illustrations.

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You can simplify your shopping and learn more about many of the products advertised in Vogue by writing for the booklets listed below. Clip the coupon, indicating on it the numbers of the booklets desired. Where remittance is indicated please send in stamps.

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For your Vanity

222. Woodbury's have a "Loveliness Kit" that contains a guest cake of Facial Soap, tubes of Germ-Free Cold and Facial Creams, and samples of six shades of Facial Powder. Send ten cents to cover cost of mailing. John H. Woodbury, Inc., 1049 Alfred Street, Cincinnati, Ohio.

223. Mello-glo Face Powder. "The New Vogue in Powdering" is the name of an interesting booklet that tells how to apply powder the American way and the French way and describes a new theory of powdering to heighten your best points. Mello-glo Company, Statler Building, Boston, Mass.

224. Delv—the all-purpose cream. A sample jar will be sent free, on request. (Offer available to residents of the United States, only.) Primrose House, 595 Fifth Avenue, New York.

225. Stranzit Hair Brush. "Glamour in Your Hair" is a booklet describing this hair brush and telling how to give yourself treatments with it—with some helpful hints about hair beauty. Prophylactic Brush Company, Florence, Mass.

226. Dorothy Gray Beauty Preparations. "How to Use the New Make-Up" is the name of an interesting little booklet that will be sent to you, free, on request. Dorothy Gray, 683 Fifth Avenue, New York.

227. Pacquin's Hand Cream. A trial jar will be sent to you. Enclose ten cents for mailing. Pacquin Laboratories Corp., 101 West Thirty-first Street, New York.

228. Rose Laird offers, on request, the booklet, "This Way to Loveliness," that gives not only excellent information for caring for your skin, hair, and hands, but is illustrated with little sketches so that you can easily follow the directions. Rose Laird, 785 Fifth Avenue, New York.

229. Elizabeth Arden. "Beauty for the Busy Woman," as its name implies, is a booklet especially prepared for the woman whose time is taken up by social or business engagements and who will welcome the simple, helpful explanations of treatments for the needs of the skin that this little book gives. It also tells the correct way to apply make-up. Elizabeth Arden, 691 Fifth Avenue, New York.

For your Wardrobe

232. U. S. Rubber Swim Suits. A booklet describing the new styles in U. S. Water Wear will be sent you, free, on request. United States Rubber Products, Inc., 1790 Broadway, New York.

233. Walk-Over Shoes. The makers of these quality shoes have a booklet, "Your Foot Health," that gives excellent information on the care of the feet, including corrective exercises and a special section on the care of children's feet. A copy will be sent to you, on request. Geo. E. Keith Co., Campello, Brockton, Mass.

234. Carolyn dresses of Crêpe Malibu, of DuPont Rayon. The name of the store in your city carrying these attractive dresses will be sent to you, on request. Carolyn Modes, 128 West Thirty-first Street, New York.

235. "The Secrets of Smartness" is the name of a new booklet by Alma Archer. It includes a personal style test so that you can check yourself on the smartness and individuality of your clothes. A copy will be sent to you on request. Alma Archer, Studio 41, 628 Fifth Avenue, New York.

236. McCutcheon Fabrics. Samples of fabrics will be sent to you, on request. Please indicate the type of material that you would like. McCutcheon, Department 2V, Fifth Avenue at Forty-ninth Street, New York.

237. Spool Cotton. A series of instructive booklets that give full directions for crocheting smart looking collars, cuffs, scarfs, and gloves. Free, on request. The Spool Cotton Company, 350 Fifth Avenue, New York.

238. "Flexees" Foundation Garments of Lastex, that feature "Twin-Control." A style booklet will be sent to you, on request. Artistic Brassière Co., 31 West Twenty-seventh Street, New York.

239. Gantner Banda-Wikies and Swim Suits. Illustrated style folder and prices sent on request. Gantner & Mattern Company, 1410 Broadway, New York.

240. Lastex. Free booklets—"The Miracle Yarn that Makes Things Fit"—sent to you on request. They tell what Lastex is and how it is used in materials and in garments. Lastex, 1790 Broadway, New York.

For your Household

230. Cannon Towels. "Ten Kinds of Baths" is the name of a diverting little story about baths and bathing customs all over the world, bath equipment, and sleep-bringing, stimulating, and various other kinds of baths. Attractively and colourfully illustrated. A copy will be mailed to you on request. Cannon Mills, Inc., 70 Worth Street, New York.

231. Pepperell fabrics. The company that makes these fabrics publishes "A Handy Guide to the Standard Cotton Fabrics," which is a folder describing all the different types of cotton fabrics. A copy sent free, Pepperell Manufacturing Company, 160 State Street, Boston, Mass.

For your Travels

241. Cunard-White Star Line. "Sunshine Here We Come" is a booklet outlining cruises to Bermuda, Nassau, the West Indies, Panama and South America. Copy on request. Cunard Steamship Co., Ltd., 25 Broadway, New York.

242. Japan. Fascinating illustrated literature on this strange little island and its cities, shrines, and scenery will be sent to you free, on request. Japan Tourist Bureau, 551 Fifth Avenue, New York.

243. Going to California? Interesting descriptive literature on the Union Pacific's new six-car streamline train will be sent to you free, on request. Union Pacific Railroad, Room 127, Omaha, Neb.

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"Women welcome frankness when talking about these Kotex advantages"

CAN'T CHAFE · CAN'T FAIL · CAN'T SHOW!

Mary Pauline Callender
Author of "Marjorie May's 12th Birthday"

Your druggist can't tell you these things without embarrassment. But as one woman to another I want to tell you of these remarkable improvements in sanitary protection.

① CAN'T CHAFE



To prevent all chafing and all irritation, the sides of Kotex are cushioned in a special, soft, downy cotton. That means lasting comfort and freedom every minute Kotex is worn. But, mind you, sides *only* are cushioned . . . the center surface is left free to absorb.

② CAN'T FAIL



There is a special center layer in the heart of the pad. It has channels that guide moisture evenly the whole length of the pad—thus avoids accidents. And this special center gives "body" but not bulk to the pad in use . . . makes Kotex keep adjusting itself to every natural movement. No twisting. The filler of Kotex is actually *5 times* more absorbent than cotton.

③ CAN'T SHOW



Now you can wear what you will without lines ever showing. Why? Kotex ends are not merely rounded as in ordinary pads, but flattened and tapered besides. Absolute invisibility always. No "give away" lines or wrinkles . . . and that makes for added assurance that results in peace of mind and poise.

FRANKLY, I believe that I know what women really want in sanitary protection. For I have talked to thousands of women of all ages, and from all walks of life, about their personal problems. In intimate chats I've heard the faults they find with ordinary pads. And I know you'll be grateful to hear about the remarkable new Kotex.

Here are the facts that will interest you most.

Kotex *is* much softer because of its downy, cotton sides. 8 women in 10 say it prevents chafing entirely.

Kotex gives a freedom of mind for hours longer because the "equalizer" distributes moisture evenly—avoids accidents.

The tapered ends permit you to wear clinging gowns without the fear of lines that show.

Kotex eliminates pulling and twisting. *The reason for all this is contained in the pad itself and in the new pinless belt.*

These are exclusive Kotex features of which no other napkin can boast.

5 times as absorbent

Did you know this? The Kotex absorbent cellucotton (not cotton) is 5 times as absorbent as cotton. It is the identical absorbent used in the majority of our leading hospitals. In fact, hospitals alone last year used 18 million Kotex pads.

Just let me mention that women who require extra protection find Super Kotex ideal for their needs. It costs no more than the regular. For emergency, Kotex is available in West Cabinets in ladies' rest rooms.

New Adjustable Belt Requires No Pins!



No wonder thousands are buying this truly remarkable Kotex sanitary belt! It's conveniently narrow . . . easily adjustable to fit the figure. And the patented clasp does away with pins entirely. You'll be pleased with the comfort . . . and the low price.

WONDERSOFT KOTEX

Try the New Deodorant Powder Discovery . . . QUEST, *for Personal Daintiness.* Available wherever Kotex is sold.
Sponsored by the makers of Kotex

Jacqueline MODES

FOOTWEAR WITH A BACKGROUND

Behind the tailored beauty of Jacqueline Modes lies the fine artistry of Jacqueline designers, stylists, and craftsmen. In the new Jacqueline Spring Footwear their skillful hands have created a loveliness that blends perfectly with the fashions of the new season. So make a point of seeing these Jacqueline Spring Modes. You'll find smart individuality at interesting prices.

$6 TO $7.50 EVERYWHERE



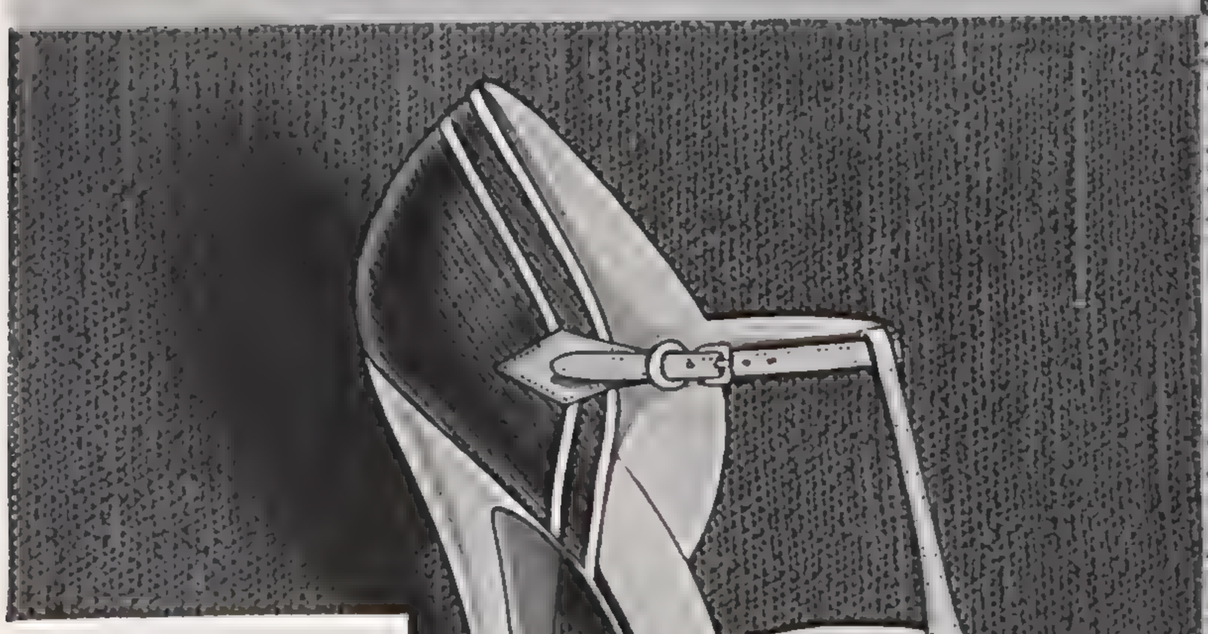
A Jacqueline side-tie of finest white gazelle combined with white kid and trimmed with pin-dot perforations.







A Jacqueline tie of brown Sandor with white calf... also in beige homespun with brown calf... or blue with white calf.





A Jacqueline sandal of peasant linen in brown with white calf... navy blue with white calf... or in all white.





A Jacqueline Ghillie sandal of natural color Saklo with brown calf piping... also in grey with navy, brown with white, blue with white or all white.



WOHL SHOE COMPANY • SAINT LOUIS

Sleek as a second skin



moulding as a sculptor





Carters "LASTEX" mouldette triplets

SHEER...FEATHERWEIGHT...CONTROLLING, these new "Lastex" Mouldettes are as slick a trio of foundations as ever snubbed a tummy or curved a derriere. Lightweight as chiffon and nearly as sheer, beautifully two-way stretch, they pack a world of control into an ounce or two of garment. Luxable, of course, and quick drying as your hosiery. Pre-shrunk, too, so they'll continue to fit perfectly. Shaped to fit like your skin without a bone or a seam, thanks to Carter's skill in knitting magic "Lastex." Try on a Mouldette . . . you'll fall for their line! And the price is one of the nicest things about them.

MOULDETTE GIRDLE: Even sizes 24 to 30. Priced about $3. Worn with an over-the-head Banjo bandeau of lace and "Lastex," even sizes 32 to 38. Priced about $1.50.

MOULDETTE PANTIE: Even sizes 24 to 30. Long and short lengths. Short length about $3. Long length with garter eyelet about $3.50. Worn with Banjo bandeau.







MOULDETTE COMPLETE: Regular and long lengths, even sizes 30 to 38. Clever low-cut back for evening. (Front view above; back view at top of page.) Grand uplift bra of lace. Priced about $5.

Carter's FOUNDATIONS *Pre-shrunk*

THE WILLIAM CARTER COMPANY, Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco. Made and sold in Canada by Eisman & Co., Ltd., Toronto. In British Isles by Carter's Foundations, Ltd., London.



FASHION SAYS,—

FABRICS FORWARD!...

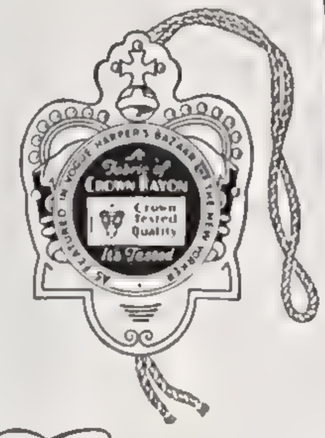




THE NEW SPRING SILHOUETTE IS FULL BOSOMED,—frilled jabots ...lots of shirring...ruff collars...gilets...and, praise providence, all these businesses will flatter you,—if the *fabric* is right!—It must be elegant and soft,—and distinguished in surface interest. That is why you will pounce upon Pufflassé Sheer, with its circlet pattern in relief, in the grandest assortment of Spring pastels and vivid colors, including the all important new Navy. This Cleco Fabric is woven of Crown Rayon, and identified by the Crown Tag,—(and that is just another reason for hurrahs!)*

THEY WILL TAKE MANY A GIRL FORWARD IN CHIC.—(*Above*) The swinging Swaggerer companions an irresistibly young dress with round, full pleated collar and softly frilled mousseline de soie jabot.
(*Top Right*) The fagoted and bow-ed gilet, beloved of Paris, appears in a model whose wide rever-ed tailored Jacket is action-pleated and belted in back.
(*Lower Right*) Crocheted Chin flowers accent full chest shirrings of this "dressmaker" model. The jacket is leather belted.

TO BE FOUND AT JAMES McCREERY & CO., IN NEW YORK CITY. ALSO,—J. N. Adam & Co., Buffalo; Daniels & Fisher Stores Co., Denver; I. Magnin & Company, San Francisco, Oakland, Pasadena, Los Angeles, Hollywood and Seattle; H. & S. Pogue Co., Cincinnati; Powers Mercantile Co., Minneapolis; E. T. Slattery Co., Boston; Stewart & Co., Baltimore; Strawbridge & Clothier, Philadelphia; Woodward & Lothrop, Washington.



* *The Crown Tag assures you that Pufflassé Sheer has been officially tested for Fabric construction; Dry cleanability; Color fastness; Resistance to fraying; Seaming quality; Wearing satisfaction.*

A Fabric Created of Crown Rayon...It's Tested!



Just the Oxford for your Smart Easter Costume

a new- ENNA JETTICK

AMERICA'S SMARTEST WALKING SHOES GO PLACES COMFORTABLY

Right in the get-out-and-get-going Easter spirit . . . airy and Spring-welcoming in appearance. So slim, too . . . like the new silhouette. With blending stitching and perforations applied to enhance this slimness. In the black, rich brown or navy blue kid which harmonize with the Easter costume colors.

It's a shoe which brings you perfect walking comfort, too . . . as do all Enna Jetticks. No matter what your foot size, an Enna Jettick shoe will fit it correctly. And correct fitting insures comfort. So you need no longer be told that you have an expensive foot . . . Enna Jetticks, smart and comfortable, are only $5 and $6.

$5 AND $6

Sizes 1 to 12 SLIGHTLY HIGHER IN CANADA *Widths AAAA to EEE*

Smart-side-out Hosiery

REVERSED BY

MUNSING *Wear*

Extra sheer . . extra dull and so flattering!



IT'S a secret discovered by clever women—that the wrong side of a stocking is the smart side! So Munsingwear has created a new kind of stocking with the dull flat *inside* surface on the *outside*. And it brings you all these superiorities:

★ Sheer—flawless, ringless—with the dull flat surface outside.

★ Extra dullness makes stockings appear twice as sheer, twice as clear.

★ Wavy rear seams are prevented because the ribbed surface grips the skin, holding stocking in place.

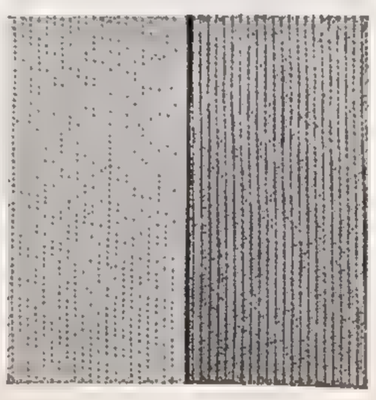
★ Legs and ankles look more slender, far more stunning because stockings are twice as dull—much softer in tone.

★ The smooth, flat surface resists snags and runs—greatly increasing the wear as well as the beauty.

★ While stockings appear sheerer, the close weave actually conceals skin blemishes.

SMART SIDE

Note the smooth flat texture of the *reverse* side of a stocking—it's far duller, far softer in tone.



RIBBED SIDE

Ordinary stockings have the rib outside. Each separate ridge reflects the light—increasing the *sheen*.

Ask for "Smart-side-out" Hosiery, reversed by Munsingwear, in both full-length and the new "Knee-Length." At a quality store near you.

MUNSINGWEAR, Minneapolis.

Spring on Parade

IN PRINTZESS FASHIONS

● Blithe and carefree, that's the way you should look in the springtime . . . and Printzess provides the formula. Fashion that's courageous but not foolhardy . . . perfect fit and tailoring of the made-to-order type . . . beautifully finished details even where they don't show . . . all at a price that's a real scoop for your budget. Whether you look your nicest in a Printzess suit or a Printzess coat is something *you* know best. But *we* know that, right now, Spring is on parade at the store in your city that features Printzess fashions. And we know that whatever it is you want, you'll find it there. The Printz Biederman Co., New York–Cleveland–Chicago



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THE FASHION-ELECT *Look* TO THE STARS!



STUDIO STYLES

presents: » » Clothes in the Modern Manner Created by the Noted Hollywood Designer

ORRY-KELLY

for Famous Stars of

WARNER BROS. PICTURES

Playing the perfect hostess in a chiffon gown with lace tunic MARGARET LINDSAY also plays the star part in the thrilling Warner Bros. picture, "The Florentine Dagger."

Evenings "In Caliente", DOROTHY DARE wears this classically formal gown of Madrid Sheer with a very romantic shirred ruff.

ANN DVORAK of "Sweet Music" fame, looks as fresh as an April shower and as pretty as a May flower in this printed crepe dress with contrast pique trimming.

"In Caliente"—(a forthcoming Warner Bros. picture)—GLENDA FARRELL can't lose wearing this very sporting suit of Crepe Barkeley trimmed with printed linen.

Studio Styles originated in the world's new capital of fashion are obtainable in leading stores in towns listed on this and the next page.

AKRON—The M. O'Neil Company
ANN ARBOR, Mich.—Goodyear's
ASHEVILLE, N. C.—Bon Marché
ATHENS, Ga.—Michael Bro's., Inc.
ATLANTA—Muse's
AUBURN, N. Y.—Kalets
BALTIMORE—Jeanette Beck
BATTLE CREEK—Seamans, Inc.
BINGHAMPTON—The Morton Co'y.
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BOSTON—C. Crawford Hollidge
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CHARLESTON, W. Va.—Betty's, Inc.
CHICAGO—Marshall Field & Co.
CINCINNATI—Irwin's & Kline's
CLARKSBURG, W. Va.—Anna Miller
COLUMBUS—The Fashion Co.
DALLAS—Volk's
DAVENPORT—Palais Royal
DAYTON—Donenfeld's, Inc.
DECATUR—Stewarts-Fields App. Sec.
DENVER—The May Company
DETROIT—Russeks
DUBUQUE—Roshek Bros. Co.
DULUTH—George A. Gray Co.
ELMIRA—The Gorton Co'y.
EL PASO—Popular Dry Goods Co.
EVANSVILLE, Ind.—Rose Miller
FARGO, N. D.—C. E. Shotwell
FT. WAYNE—Wolf & Dessauer Co.
FT. WORTH—Washer's
GALVESTON—Donna May
GARY, Ind.—Hudson's, Inc. (continued)

FOR FURTHER INFORMATION ADDRESS ARTHUR J. SANVILLE, MANAGING DIRECTOR, STUDIO STYLES, 530 SEVENTH AVE., NEW YORK.
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STUDIO STYLES STORES

(continued from previous page)

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GRAND RAPIDS, Mich.
Paul Steketee & Sons
GREAT FALLS—Paris Dry Goods Co.
GREEN BAY—J. H. Golden & Co.
GREENSBORO—Ellis, Stone & Co.
GREENVILLE—Nelms & Blum Co.
HARRISBURG—Bowman's
HARTFORD—Brown-Thomson, Inc.
HELENA, Mont.—Fligelman's
HIBBING, Minn.—Sapero's Shop
HOUSTON—Levy Bros. D. G. Co.
HUNTINGTON—The Style Shop
INDIANAPOLIS—Wm. H. Block Co.
JACKSONVILLE—Flossye Roffe, Inc.
KANSAS CITY—Mindlin's
LANCASTER—Hager & Bro., Inc.
LANSING—The Style Shop
LINCOLN, Neb.—Ben Simon & Sons
LITTLE ROCK—The M. M. Cohn Co.
LOS ANGELES—Bullock's
LOUISVILLE—Byck Bro's. & Co.
MADISON, Wis.—Woldenberg, Inc.
MANITOWOC—Wagner's Style Shop
MASON CITY, Iowa—Palais Royal
MEMPHIS—Halle-On-Main
MILWAUKEE—Schuster's Three Stores
MINNEAPOLIS—Jackson-Graves, Inc.
MISSOULA—Missoula Mercantile Co.
MONROE, La.—The Palace
MONTGOMERY, Ala.—Al Levy's
MOULTRIE, Ga.—Friedlander's
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MUSKOGEE, Okla.—B. E. Spivy Co.
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NEWARK—Kresge Department Store
NEW HAVEN—The Edw. Malley Co.
NEW KENSINGTON, Pa.—Silverman's
NEW ORLEANS—Godchaux's
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OKLAHOMA CITY—Caplin's, Inc.
OMAHA—Herzberg's
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true Parisian manner, come here.
French specialties each day.
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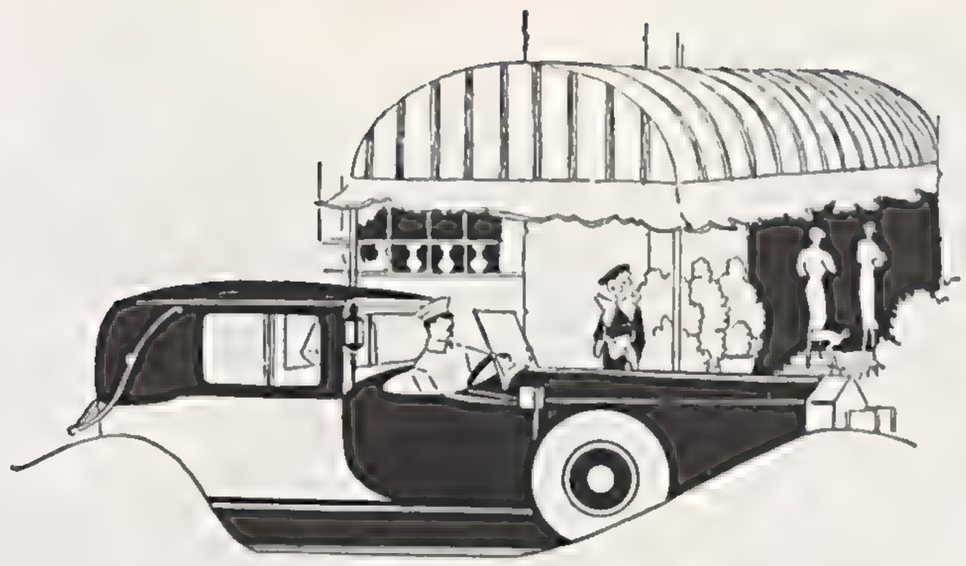
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Let's take a short trip through the Mid-South and see what there is to do and when to do it at Aiken, Camden, and Pinehurst. Aiken has its Annual Steeplechase Races at the Turner Track on March 23, and the Aiken Horse Show, in Hitchcock Wood, on March 27 and 28. Camden has its Annual Horse Show, too, on March 15 and 16, but the big event of the Camden season, the Carolina Cup Races, will be held on the noted Springdale Course on March 29 and 30. In North Carolina, we naturally come to Pinehurst, where golf is really golf. The North and South Open Tournament, attracting many leading amateurs and professionals, will run for three days, starting on March 27. Then on March 30, the Pinehurst golf team plays its annual match with an All-South team.

JUST TO KEEP POSTED

Music: Carnegie Hall, New York City: Philharmonic Symphony Society concerts, March 21, 22, 23, 24 (Werner Janssen conducting); March 28, 29, 30, and 31 (Toscanini conducting); Oratorio Society ("Bach B Minor Mass"), March 20.

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Forward March

Fork Union Military Academy of Fork Union, Virginia, can boast of its advancement in the building line. Two years ago, a new dormitory was built, and last year, a new recitation hall for the Lower School was finished. This year, when the boys return for the new term, there will be still another new dormitory on the good-sized campus.

New Jobs

Pace Institute of New York City has a well-equipped School of Marketing, Advertising, and Selling. Here is a splendid field for the bright young people of the next few years. Advertising and selling are more important than ever, but the old ideas about them have had to be pretty thoroughly scrapped. To meet this situation, Pace has based its courses on the most modern procedures of successful businesses.

Music on the Sound

Cornish School of Seattle, Washington, is famous in those great open spaces for its work in music. The climax of their winter season was the final concert given by the Cornish Symphony Orchestra of seventy pieces. This orchestra is the finest "unofficial" symphony orchestra in the Northwest. During the last season, Cornish also presented "The Wizard of Oz" with fourteen songs composed by a young Cornisher.

No Middle Man

The Annot Art School of New York City wants to sell art direct from the producer to the consumer. In less brutally commercial terms, they don't feel that laymen need the interpretation of critics and historians in order to understand the essentials of great art and the standards by which it is judged. In their art evaluation course for laymen, the lectures are given by practising artists. Yet one doesn't have to be an art student to understand them. The language of the painter is simple and amusing, and it gives a clear conception of the means by which art is produced.

Preparation for the Arts

Some students prefer to take a regular college course before beginning specialized study in art. But many others—in their burning enthusiasm—must be off to art school as soon as they have finished secondary work. These people, no matter how great their ability in their chosen line, frequently feel the lack of a broader educational background. It is for them that the Child-Walker School of Fine Arts in Boston has established its Stuart School, a Junior College of the Arts. The courses here include most regular academic subjects, and they are so arranged that students may take them in conjunction with their regular art studies. The fact that the number of students this year taking courses in the Stuart School is three times that of last year indicates the demand for this extra training.

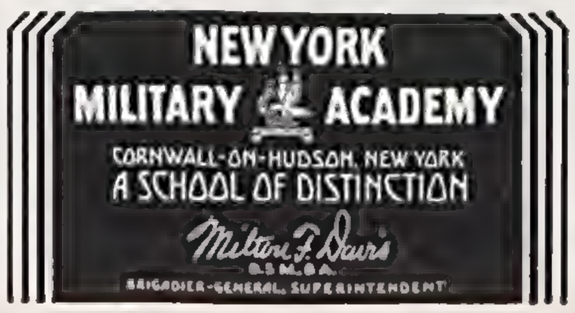
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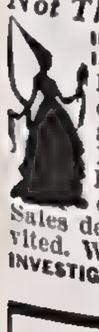
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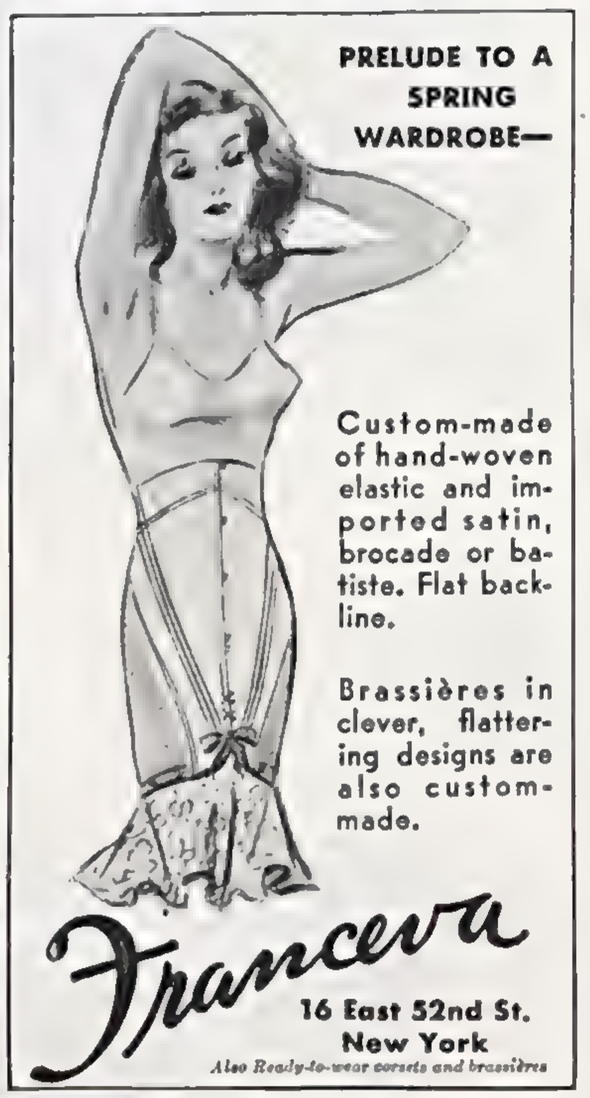


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India













Vogue covers

The good new times



• There has been so much talk of how grand it was in the old days that the effect has actually begun to take. The places of diversion where the atmosphere is neither snooty nor commercial have decidedly caught on. Certainly, it is true that the public doesn't mind spending rather lavishly and satisfying its simpler tastes. No longer need we sigh over the fact that we missed the joys of whenever it was that Weber and Fields presented all the stars that shone down on Twenty-Eighth Street; and, where Saks-Thirty-Fourth Street now is, Jim Corbett had his restaurant-bar. The attractions of that day—and more besides—seem to have come back.

Jack himself



• To be specific, there is the "House That Jack Built," opposite Madison Square Garden. What an opening that was! Diamond Jim Brady himself would have been in his element had he been present! There was the smiling doorman in his old-time regalia, cheerfully unable to cope with the crowds. There was the bevy of girls in their surprising riding-to-hounds costumes, taking care of hats and coats. And there was Jack himself, and even Jack's father, personally greeting each guest.

Although it was a gala occasion, practically every night is just as much a gala, even yet. There is a constant throng peering in at the windows on Fiftieth Street. Such an array of fine steer beef, with the white-capped chefs and the trays of pastries, in the distance, is nothing short of fascinating. Inside, Jack is circulating, shaking hands with every one, seeing that each guest is well served.

A bright spot is the ladies' bar, done in cheery coral leather and modern chromium and glass. The huge Colonial room at the left is jammed, so let's go into the big comfortable bar opposite. We'll probably settle right down in one of the booths and become so interested watching the crowd standing at the rail, that we'll decide to dine here. The food and service, of course, are just the same as in the big restaurant. In fact, everything is done in a big way. The jiggers are taller, the steaks are larger, and the Idaho baked potatoes are more colossal here than you ever remember having encountered before. Need I say more?

Old Japan

• There's still lots of time—virtually a whole month—to take a look at the beautiful new Japanese exhibit at the Metropolitan Museum of Art. Going to museums, however, is just one of those things that we so often want to do, mean to do, but don't actually accomplish. So remember the old copy-book maxim about Procrastination being the Thief of Time—and don't fail to go soon to this showing of Japanese theatre robes and Buddhist vestments. Alan Priest, curator of Oriental art at the Museum, has arranged the setting so that there is a charming temple approach on the one side and a Japanese garden with cherry-trees in bloom on the other. Then there is an interesting model of a Nō stage, showing in miniature how the Japanese wore the Nō costumes in their native ritual and pantomime dances as far back as the fourteenth century. The stage model, as well as a group of sixteen ancient Nō cos-

the town

tumes, belongs to The Japanese Society for International Cultural Relations. All of the various costumes on display are, of course, very valuable and have been loaned by distinguished collectors, including a number of the Japanese nobility. The exhibition will continue until April 14, but is worth a visit long before that date if you are at all interested in Oriental art.

French hospitality



• How many times you have wished that you could go for dinner to a place that was small, intimate in its atmosphere, yet possessed of all the virtues and the exquisite service of the grand restaurant. In other words—where one could be *chez soi* whilst enjoying *une cuisine raffinée?* Search no farther—for your quest is ended. On East Fifty-Sixth Street, at number 163, to be exact, you may perhaps have noticed a picturesque exterior. My friends, it is worth investigating. For this is none other than the façade of La Chaumière.

Enter, and you will be transported to one of those rare little streets in Paris—such, at least, will be your happy impression. Here is an air of warmth and welcome. There is a bar that by its very appearance augurs well. There are panelled wood walls and heavy rafters, and a deep blue ceiling. There are small, inviting tables. But what most attracts the eye is a delightful little open kitchen directly at the end of the room—a kitchen so bright and happy that it is in itself an excellent apéritif. Verily, it stimulates the good appetite. And well it may, for it is presided over by none other than the *patron* himself, Monsieur Paul Massé.

Here I must digress, for in my usual manner of fault-finding, I have a protest to register. It is against the sad number of misleading restaurants in this town that purport to be French, but prove to be decidedly far removed therefrom. Indeed, it is not an unusual phenomenon to see the same place turn from French to Italian to Chinese, without as much as a chameleon's honest change of colour. The fact is that a few really fine and genuine little restaurants that make an effort to live up to the gastronomic spirit of Paris must be masked behind the spurious. Unfortunately, "French restaurant" connotes, in the minds of many, an uninspired table d'hôte that has no possible relation to the art of French cookery.

But not so La Chaumière. Here, you may dine to the gourmet's taste. You go to dinner—you relax, you enjoy your *poulet sauté Massé* with a bottle of good Burgundy—and you enjoy a thoroughly happy evening. Monsieur Massé is a master chef and a perfect host. It is he who sees that your *petite marmite* is served piping hot in its little terrine. It is he who achieves that miraculous *fondue Chaumière*, an indescribable cheese delight. He invented your chosen entrée, and it is his deftness that is responsible for the *salade de saison à la française*, all green and glistening in its huge wooden bowl. And, finally, he will smilingly make for your delectation his very special dessert, a cross between a *crêpe* and a *soufflé*, accompanied by a trifle of compote, very hot black coffee, and then a snifter of ancient brandy.

No wonder you have dined well, for you have had put at your disposal all the experience and skill of a man who has made an art of his profession. You would almost have to be a detective to find out that he has had a record of distinction, not only in France, but in Russia, in Scandinavia, in (Continued on page 42)

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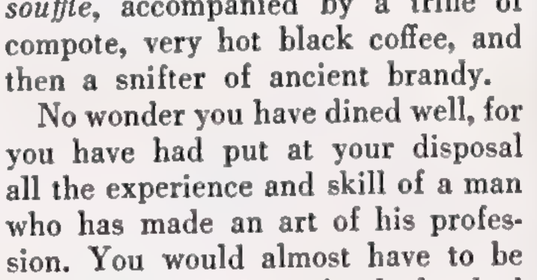
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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 41)

Vienna. He served his country in the Moroccan campaign, and later in the World War. He had the responsibility, for several years, of the cuisine of the *Club Interallié*, where he won the commendation of Maréchal Foch. And, in addition, Massé was managing chef of several of the Ritz-Carlton hotels in America. I mention all this because he himself would not tell you about it—he would prefer that his cuisine and his hospitality speak for him, as well they do. If you wonder at the enthusiasm of a crabbed sceptic, just go to La Chaumière.

All this was the bright idea of Mr. Edward Paul England, III., who mysteriously produces "hits" with unfailing ingenuity for The Empire Room. His latest discovery is Consuelo, known also as "The Flame from Mexico." She is really Mexican, and she sings while she dances, to the vociferous applause of the late supper audience each night. Earlier in the evening, Beauvel and Tova dance. And, of course, there are those two popular alternating orchestras, of Henry King and Xavier Cugat.

We all missed Iliena Strenge—who is so lovely to watch and so easy to listen to. But she has now returned from her engagement at The Whitehall in Palm Beach, and she makes her appearance in The Empire Room each night at supper. She is outstanding here in this country, where it is so rare to find a talented *diseuse*.

New attractions



• At The Waldorf-Astoria, you will be surprised and pleased to know, you can get the best Turkish coffee you've ever tasted. I've always wondered why some chic gathering-place here had not long ago inaugurated this pleasant custom of brewing and serving right before your eyes this perfect finish to a meal. Remember how nicely it was always done at the dear departed Ciro's in Paris? At The Waldorf, at tea-time, Ali Kobar comes in arrayed in his native Turkish costume, and suavely performs these rites. Or he will brew the coffee for you after dinner or at the supper hour. With each cup is presented a delicious Ambar cigarette that makes you straightway nostalgic for the East.

Hither and yon



• If you haven't gone yet to The House of Lords (and you *should*) just say, "12 East Fifty-Fourth Street," one of these nights. The new society dance team there, Hal Ingrim and Virginia Watson, are making a hit.

• The Savoy-Plaza have a new trio of entertainers during supper in the Café Lounge. Maybe you've heard



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VOGUE COVERS THE TOWN

them at their antics on the radio—Dave Grant, Gordon Graham, and Bunny Coughlin, also known as "The Funnyboners."

• Jolly Coburn and his orchestra have been a complete success at The Rainbow Room. The good news is that they are to remain there throughout the summer.

• Mon Paris, at 142 East Fifty-Third Street, is one of those places where you feel completely at home from the moment you enter. The surroundings are sympathetic; you eat and drink well; and you are entertained. I'd suggest going not too early in the evening, because you must be sure to see and hear the intimate revue. I hope that Marianna, the Cuban dancer who lately came on from Havana, can be induced to stay a bit longer, though London is cabling for her regularly. She does a superb *Cucaracha*, to say nothing of the rhumba. Lucien La Rivière is a *diseur* whom you'll enjoy, and Lou Allen and Ole Olsen, troubadours, provide the humour. Two orchestras, of course—one being Gene Fosdick and his boys, and the other Lorenzo Herrera and his tango ensemble.

• I might have known that the French Casino would think of something to do in the hours when the big show isn't going on. The idea is to wander into the lounge and watch the puppet-show. There's special music there for the cocktail hour on Saturdays and Sundays.

Something different

• Some one of these early spring evenings, when you are feeling adventurous and a bit weary of the drama in the roaring Forties, go down to Second Street and Second Avenue, where Molly Picon is attracting adoring audiences nightly at the Second Avenue Theatre. You are sure to be fascinated by this famous Yiddish actress as she sings and talks and mimes her way through the intricacies of the current offering. The audience gives her a rapt, wide-eyed attention that you seldom see farther up-town—for la Picon is a personality, and a fine actress besides.

The cast that supports her does a grand job, too, acting and singing and dancing with lusty gusto. And there is a good old-fashioned runway, and a breathless moment when the charming Molly comes forward, *à la* Lucienne Boyer, and tosses—not roses, but Tootsie Rolls into the excited front rows! We can promise, also, that the excellent acting will make a surprising amount of the plot clear to you, and the rhythm and rich melody of the songs will enchant you.

Gay revue

• If our metropolitan theatre-restaurants keep on outdoing each other, we shall soon be at a loss for adjectives and adverbs. The Casino de Paree is now more breath-taking than ever, with a resplendent new show—of which more anon. (Continued on page 44)



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JAMES McCREERY & COMPANY

FIFTH AVENUE 34th STREET NEW YORK

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 43)

Hot spots



• There are a few torrid spots around the town that I certainly wouldn't recommend for our younger "steppers-out;" nor even, perhaps, for those of more seasoned years, as a general rule. However, in the small hours of the morning—when tastes get a bit less choosey and the more obvious forms of entertainment amuse—there are these addresses for the list of where to go. Jimmy Kelly's, for instance, who has his Village Rendezvous down at 181 Sullivan Street. If you can penetrate the smoke haze, you'll see the expensive and expansive new mirrored bar The revue is lengthy and elaborate, and nothing if not bizarre. Joan Milleur is the latest exotic dancer added to the cast. When the numbers are too much for you, the thing to do is to give your attention to the scrambled eggs, which are really awfully good.

• Don't believe me if you'd rather not, but Al Del Monico thought up this one. He is calling his new spring revue "Eye-Dears of 1935." It includes a great big beauty chorus and a lot of principals who do special numbers, mostly of the character or eccentric variety. Eddie Court has created and staged a dancing feature entitled "The Lancier," which is attractive. Del Monico's Club is at 209 West Fifty-First Street, and you go there more for what you see (if you are in that mood). It's noisy, with energetic music provided by two alternating orchestras—one being that of Mike Durso, and the other Lew Herbert's tango ensemble.

For a good cause

• I hope that you didn't miss the Skating Carnival, which was held by The Skating Club of New York just recently at Madison Square Garden. It was very picturesque and had a decidedly international atmosphere, with stars from Sweden, Austria, and Canada vying with famous American figure-skaters. The proceeds were for the benefit of The Convalescent Relief Division of Bellevue Hospital Social Service Bureau. I mention this cause because it is such a deserving one, and I thought you might still like to send a donation. This division of Bellevue social work helps with the convalescence and aftercare of patients who may be in financial distress. Even small amounts help quite a lot. Cheques should be made payable to Mrs. John T. Lawrence, Treasurer, and sent to Miss Fanshawe, 685 Madison Avenue.

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Chair—Elsie Cobb Wilson

Photograph—Nelson

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VOGUE

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MARCH 15, 1935

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LILLY DACHÉ, MARSHALL FIELD, AND RANSOHOFFS ALL HAVE THE BLITHE LITTLE PEACH-BASKET HAT THAT BENITO HAS SKETCHED FOR THE COVER OF THIS ISSUE. IT'S A HAT WITH DOUBLE ITS SHARE OF CHIC—THE NEW, SMALL-AT-THE-TOP CROWN; THE UNION OF NAVY-BLUE AND CHAMOIS YELLOW STRAW, SET OFF BY BRIGHT FIELD-FLOWERS. AND IT TOPS A NAVY-BLUE AND WHITE PRINTED CRÊPE DRESS, WORN WITH GLOVES THE COLOUR OF THE CROWN

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VOGUE'S EYE VIEW OF THE OPENINGS





PICTURES speak louder than words. All that we need say to give you the point of this page is that the photographs were taken from 1934 Vogues and the sketches made from the '35 Spring Collections. The conclusion should be obvious: the seeds of the 1935 mode were sewn —with a consistence not credited to the fashion world— in 1934; and, every time, Vogue brought them to light.

Take the Hellenic draperies. In Vogue's Spot-light of June 1, 1934, we showed two photographs of Lucienne Bogaert as the Sphinx in "La Machine Infernale" floating in the Grecian draperies designed by Bérard; and said "If these costumes leave their imprint long after the play is off the boards, it will not be the first time that the genius of theatre designers has borne its chief fruit in the fashions of the day."

Take the Hindu draperies. We published photographs of the Princess Karam of Kapurthala twice last year, remarking on the refreshing exoticism of her native clothes. No need to tell you how *that* has flowered.

Voluminous evening skirts? Remember the picture at the left, centre, of the gown worn by the Comtesse Gérard de Moustier at Baron de Gunzburg's romantic "Waltz Ball" last summer? We knew then that this was not a fashionable freak, but a future fashion.

And did not the delectable Simone Simon in Francis de Croisset's play, "Le Bonheur, Mesdames," help to revive the puffed sleeves and full skirts of pre-War days?



Bérard

Peter Hat and Dress
(Bergdorf Goodman)

Close-up of the Paris Collections

These twenty-four pages of text and pictures comprise the second Vogue report on the Spring Collections in Paris. The first report appeared as early as March 1. The third and final high-lighting of the new models will be in the April 1 issue

HAD a string of sacred elephants been led into the Spring Collections, the shock could not have been greater than when Schiaparelli and Alix ushered in their astonishing Hindu evening dresses. Seductive saris. Ihram head scarfs. Mysterious gauzy drapery. Nautch-girl sandals. The press scribbled wildly. The buyers gaped. Only the private French clients seemed unaghast. For to them —here was a ring of familiarity.

All autumn long, had they not been entertaining in their city and worshipping at the feet of the lovely young Princess Karam of Kapurthala—admiring and envying her native costumes? Had not a close friend or two even borrowed and dressed up in one for a lark—and loved the effect? The French sensed that this Eastern influence was coming. It was only logical that the dressmakers should seize the idea.

But among the American contingent, questions flew thick and fast. Would New York wear these robes? Would such clothes make one feel like a masquerade? Could you dance in those heelless nautch-girl sandals? Would the men—proverbial high-heel lovers—scowl?

Certainly, one can't quite see a tall, unfinished Nordic débutante wriggling through the *Carioca* in a sari. Secretly, the French feel that these mysterious Eastern scarfs are more their destiny—born for small, slight brunettes. Above all, these modern saris call for sophistication, worldliness, subtlety, and gestures to suit. But given that —no matter what blood runs in your veins—, you could be a sensation in one. And the heelless sandals? Already a few Frenchwomen wear them—claiming that they teach you to walk like a Bali beauty. And men all admire that.

But look twice at Schiaparelli's saris. Apart from the ihram scarf, which will slip off the head and turn instantly into a cape or train, these dresses are not terribly Oriental. The drapery of the skirt is often spiral, as in a mauve coloured one with a contrasting border (incidentally, mauve is all over Paris) which is sketched on page 68, or definitely pre-War, as in the black one elevated on a pedestal on page 56.

It is Alix—Alix with the soul of a sculptor and a talent for draping new to Western civilization—who is the talk of Paris. The drapery of this young newcomer to the *Grande Couture* is firing a shot that will be heard around the fashion world. Her gold-bordered, gauzy wine sari—pure maharanee—created an unforgettable stir. And when her drapery isn't Arabian, or Persian, or Hindu, it is classical Greek—like the sculptured white rayon jersey dress on the pedestal on page 57. Or the white chiffon goddess dress, roped about the waist, daringly exposing an inch of skin at the belt, and worn with a thin white wool wrap with red-and-green panel sleeves.

Hate or adore these dresses as you please—but don't miss their significance. In the back rooms of the couturiers, a real revolution has been taking place. Bias cut is going out. And drapery is coming in. That may sound technical, but it marks a crucial turning-point in the life of fashion. The bias dress that slithered smoothly down over hips of any size now looks archaic. Drapery—be it Hindu, Greek, or pre-War—is the new technique, a technique that cries for exact fit, for the expert fingers of the *Haute Couture*, a technique that won't tolerate shoddy mass production or slimsy fabrics, a technique more decorative than anything we've had in years.

Decorative, indeed! Lelong and Lanvin, this year, are almost architects, interior decorators. When Lelong's mannequins stepped into his newly decorated showrooms—hung with magnificent, sculptured plaster portières by Jean-Michel Frank—, all eyes marvelled. The drapery on his living models miraculously resembled the drapery of his new architecture. The folds of fulness sweeping down the back of his dresses were the image of the sculptured folds of the great portières. A new *décor* was invading dressmaking—the *décor* of architecture and decoration.

Lanvin's drapery, too, falls like the majestic portières of a palace or is looped up in festoons or garlands. Look at the dress shown on page 52, of heavy black silk hung on three barbaric curtain-rings, falling to the floor in a great looped swag. Or look at Lelong's white dress, "Tita," its back sweeping in soft folds. Or at the falling Grecian folds of the white Lanvin robe under the coat on page 69, that Christian Bérard drew. Bérard, the famous artist and costume designer of Paris, had more to do with that particular dress than just the drawing of it. It was his poetic, (Continued on page 130)



BLACK AS NIGHT

LANVIN takes three large gold curtain-rings and hangs drapery from them as if she were a decorator. Interrupted only by a sash, the heavy black silk crêpe falls in a swag to the floor; Bendel; Marshall Field

MAINBOCHER puts a fetching Red Riding-Hood of black tulle on the billowing tulle cape opposite. Throw off the cape and there's a tulle-shrouded black satin slip. This is from Bergdorf Goodman and Ransohoffs





JEWELS FROM BOUCHERON

LOUISEBOULANGER'S dress of black embroidered tulle, pale blue satin, and a single strap concealed by a spray of paradise



CECIL BEATON

PIGUET'S beautifully draped dress of pale pink rayon jersey, with a silver paillette belt and a cape with wing-like sleeves; Altman



JEWELS FROM HERZ

SCHIAPARELLI'S dress of black satin draped to turn you into a human column; from the Salon de Couture at Bonwit Teller



HORST, PARIS

ALIX turns sculptor to make a Roman toga of white rayon jersey with a separate cape that leaves your back bare; Milgrim

Accent on Suits



SCHIAPARELLI (HATTIE CARNEGIE; I. MAGNIN) ● SCHIAPARELLI (SAKS-FIFTH AVENUE)

LELONG (SAKS-FIFTH AVENUE) ● LELONG (STEIN AND BLAINE)



SCHALL, PARIS

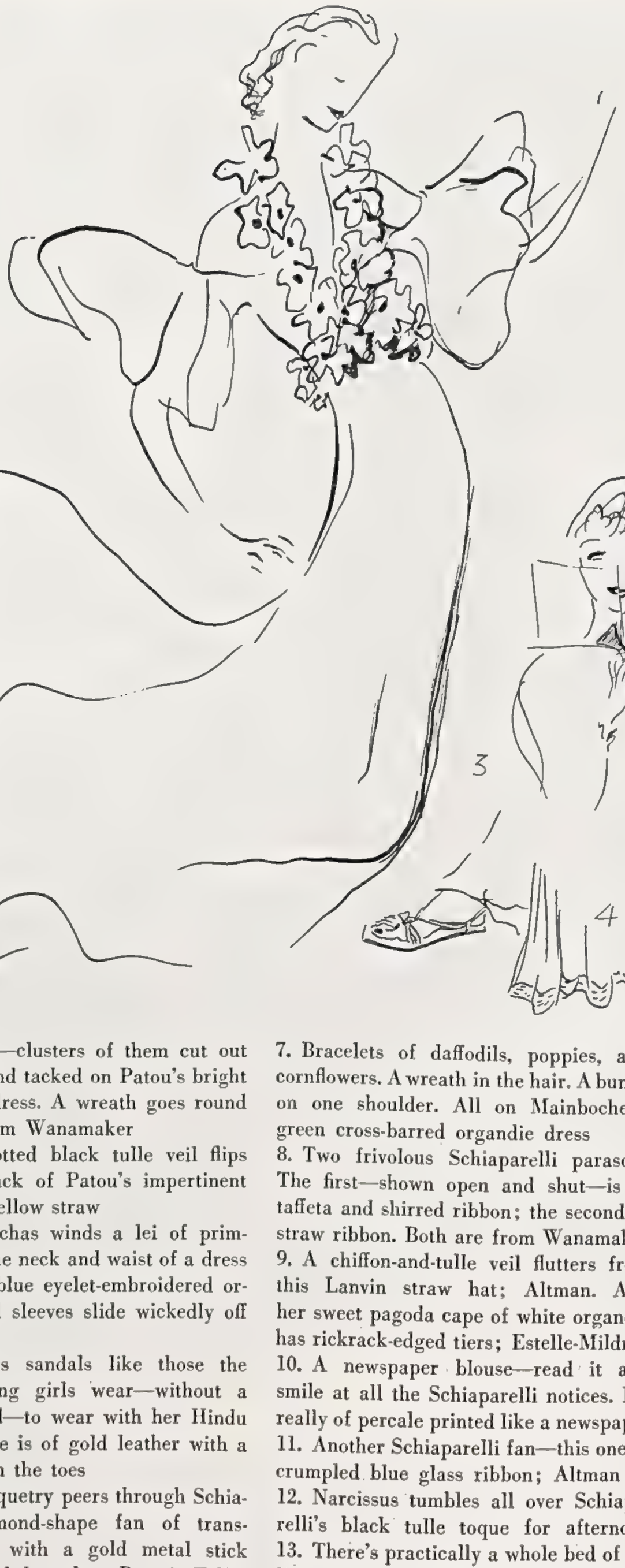
MOLYNEUX COAT (JAY-THORPE; RANSOHOFFS)

• Schiaparelli builds the beige and brown tweed suit (far left) with a gilet jacket that whips on over a burgundy-and-beige surah blouse. Brown felt hat; from Gladys and Belle
• Next, a severely simple black wool suit that Schiaparelli spices with a white linen-and-lace jabot tied with pink moire
• White piqué and old-fashioned buttons (the kind with vivid flowers under glass) give a fillip to Lelong's black wool suit (third, opposite). Descat's black picot hat. Faré gloves
• White piqué again—scalloped like leaves for the collar of Lelong's black wool suit (fourth). Kid bag from Volokhoff
• Molyneux swings a black tweedy wool coat over a black-and-white dress (above). Molyneux hat; Alexandrine gloves
• (Right) Lelong's navy-blue and white striped surah suit ties on over a white blouse. Blue straw and white piqué Suzy hat

LELONG (BONWIT TELLER)

Paris Folderol





1. Sweet-peas—clusters of them cut out of the print and tacked on Patou's bright blue chiffon dress. A wreath goes round the neck. From Wanamaker

2. A polka-dotted black tulle veil flips out at the back of Patou's impertinent little hat of yellow straw

3. Marcel Rochas winds a lei of primroses round the neck and waist of a dress made of sky-blue eyelet-embroidered organdie. Angel sleeves slide wickedly off the shoulders

4. Alix makes sandals like those the nautch dancing girls wear—without a sign of a heel—to wear with her Hindu saris. This one is of gold leather with a thong between the toes

5. Modern coquetry peers through Schiaparelli's diamond-shape fan of transparent glass, with a gold metal stick on a gold kid bracelet; Bonwit Teller

6. A chiffon-and-net veil zooming out on Lanvin's white straw sailor; Lilly Daché. Lanvin made the rayon jersey dress, too

7. Bracelets of daffodils, poppies, and cornflowers. A wreath in the hair. A bunch on one shoulder. All on Mainbocher's green cross-barred organdie dress

8. Two frivolous Schiaparelli parasols. The first—shown open and shut—is of taffeta and shirred ribbon; the second of straw ribbon. Both are from Wanamaker

9. A chiffon-and-tulle veil flutters from this Lanvin straw hat; Altman. And her sweet pagoda cape of white organdie has rickrack-edged tiers; Estelle-Mildred

10. A newspaper blouse—read it and smile at all the Schiaparelli notices. It's really of percale printed like a newspaper

11. Another Schiaparelli fan—this one of crumpled blue glass ribbon; Altman

12. Narcissus tumbles all over Schiaparelli's black tulle toque for afternoon

13. There's practically a whole bed of tulips on the chest of this Molyneux dress of mauvish-beige satin—so natural, you'll want to sprinkle them—accompanied by a cape (not illustrated); Saks-Fifth Ave.


7

8

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12

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13



CHANEL (GERVAIS)



SCHIAPARELLI (BERGDORF GOODMAN)



ROBERT PIGUET (BEST)

THE NEWS IN PRINT

BUTTERFLIES: Chanel adores them for prints and jewels. Masses of white papillons flutter on her black silk crêpe dress and coat lining (above). More of them are cut out to trim both the dress and the coat of black wool. The black straw hat is also from Chanel

CHECKS: Clear bold white squares on a blue silk ground; the reverse for the blouse (upper right). Here you have Schiaparelli's exciting cut for day—a skirt pulled up at the centre front; a jacket with upturned folds over the stomach. Schiaparelli's straw sailor

PLAID: The bolder the better, this spring. Robert Piguet uses a striking plaid of brown, black, and white rayon crêpe for the naïve dress (right) with a narrow black wool cape. Rose Valois' black straw hat



LEAVES: Palest Nile-green leaves on a brown ground for the coat; Nile-green for the dress, and the fabric a rayon called crêpe albène—this is the Alix triumph (left). With Descat's brown straw canotier and Alexandrine gloves. Candelabra from the Marquis de Miromesnil
STRIPES: Chains of blue-and-white diamond motifs stripe Lanvin's rayon jersey dress (below, left). It's all shirred in peasant fashion, and the jabot and collar are of crisp white handkerchief linen
CHRYSANTHEMUMS: Flowers bloom into print everywhere. Patou cuts out shaggy white chrysanthemums from a blue silk ground, piles them up, and tacks them all over the sleeves of his dress (right, below). The hat, of blue silk and white Panama, is Patou's, also. Table; Secour

LEFT: ALIX (BERGDORF GOODMAN; BLUM'S VOGUE)

HORST, PARIS

LEFT: LANVIN • RIGHT: PATOU (BERGDORF GOODMAN)



Collection hints

FINISHING touches. Final fillips. Crazy odds and ends and superfluities. These are the relaxations of the Paris designers. After they've imagined, created, and established the basic lines of the new fashion, they can let go and have fun. This year, they've had more fun than ever. There's no end to their invention in small things.

• Much frivolity went to the head. Mainbocher's divine sheafs of white wheat, two sprays of them meeting on top like Augustus Cæsar's laurel wreath. Or a wreath of any wild-flowers. Or flower bracelets. Or handfuls of flowers bunched on your chest, à la Molyneux. (Look on page 61 to see this.)

• Dinner is the time for one of those frivolous Patou head-pieces to wear with his shirred gowns: a pinwheel of black aigrettes; a swirl of green osprey; a hat of red and pink ostrich tips. Or one of Lanvin's sailors with a veil fluttering off the stern, to wear with her cocktail cape of tiered white organdie or of tiered shaved lamb. You can see this sailor hat on page 61.

• Fantastic jewellery. Schiaparelli has large square and round gold bracelets. Others of gilded wood and gilded or bright coloured leather. A spectacular necklace of large turquoises mounted on a triangle of turquoise crêpe, which ties at the back of the neck. Also square-cut emeralds and gold glass mounted on soft, supple bands in the same colour. Dog-collars of gold leather or gold wood.

• Quite a number of black dresses had jewellery actually sewn on them—gilded clips or plaques fastened at the neck-line or at the cuffs. Very decorative and new.

• Belts—extremely wide—to go with these short full skirts. Half the fun of these are their buckles—especially at Marcel Rochas. There's no end to what he thinks up for a buckle! White oilcloth butterflies and marguerites. Big white musical lyres and treble clefs. Aluminum mushrooms. Linoleum hands clasped in eternal friendship. And gay flowers under glass.

• Bibs. Some of Lanvin's coats had bibs of fox or piqué, which you could take off when you wanted the coat unadorned. And a Lanvin dress of white taffeta for evening had a high, detachable bib of flounced green taffeta.

• More Schiaparelli whimsies for day. Russet antelope accessories. Wide, soft antelope belt. Small, flat, dyed stones as buttons (which reminds us of Worth's adorable flower-buttons). A Scotch shawl for a cape on a black wool coat. Coloured buttonholes.

• Bags. Bags with handles. Many are soft, with wide, stiff bottoms and draw-string fastenings. For evening, gold leather bags or bags of soft cloqué, looking like leather.

• Oddments in hats. A paper-looking hat of felt for street wear. A swishing, brilliant blue satin turban, rather Hindu, for afternoon wear. Boldly turned-up straws with cock feathers jutting out like an Italian soldier's. A toque of black tulle with a big bouquet of white tuberoses. Big straw hats with veils coming from under the crown and hanging over the face. A brown straw hat with a frill of pink crêpe between crown and brim, under the crown.

• Fabric fantasy: Mainbocher used plaid net for a swagger coat and day dress. Also stiff lace for a tailored afternoon suit; and seams of blue lace on a blue cloth suit. And lots of organdie touches on dark dresses. Other whimsies from this house: dyed lace lingerie touches, bright tulle capes with flowers scattered all over them, a silver fox hem on a tulle evening gown.

• Linings. Fantasy ran wild in linings. At Lanvin's, a silver lamé cape was lined with green ostrich, another with marabou. A blue taffeta dress had a full underskirt of flame coloured lace. A black taffeta evening coat was lined in bright red. A day cape of white caracal was lined in black. At Molyneux, plain dark blue suits had printed silk linings to their jackets. And a black taffeta evening coat was lined with black ostrich feathers.

• Fun in colour? Well, the Hindu dresses have called forth the following shades, new as their intricate draping: pale grey-mauve; whitish-orange; palest smoke-blue or horizon-blue; deep sky-blue; black-and-white print; pale gold-yellow. Of all, perhaps the mauve is most significant. Mauve and orchid and all the between-shades. Then there was great charm in the bright coloured velvet shoulder-straps used with white chiffon or with printed evening gowns—the ribbon sometimes circling the waist.

• MARCEL ROCHAS is another worshipper of those screamingly bright flower prints that will make any gathering of smart women blanch an English garden. To play up the blossoms on the checked taffeta print opposite, he stacks another mammoth bouquet—carelessly bunched—on the chest. The hip-length jacket is loose and swinging, with sleeves swelling upward and a lining of black silk crêpe to match the skirt; Milgrim. The straw hat with up-swerving sides is from Maria Guy

• LOUISE BOURBON made the natural leghorn hat up above—very garden-party with its pink-and-brown ostrich tip and contrasting streamers





Shirring

MOLYNEUX says mauve. And the dress farthest left answers in two tones: pale and orchidaceous on the folded, crossed bodice—deeper on the enormous taffeta skirt; Altman • Molyneux shirrs every inch of the bodice of the second dress right down to the hips, where the glistening lacquered taffeta billows into a skirt; Jay-Thorpe; Ransohoffs

LELONG'S sensation at the right is sheer Victorian frou-frou—and practically stopped the show. Masses of shirred violet tulle end in a zooming ruffle over a violet taffeta petticoat. Take off the cape, and you're shameless in bare shoulders—no straps—the bodice anchored around the bust with a red ribbon. Another draw-string at waist; Altman




Schiaparelli's spiral sari
Hattie Carnegie; I. Magnin



Lanvin's Grecian robe and Mantle
robe from Bonwit Teller

Bernard



Battle of Flowers

MAINBOCHER catches your breath with the violence of his riotous flower prints, day and night. The beauty at the left is a mass of field-flowers on silk crêpe; a swirling skirt; a hem wired back and sides. More flowers on chest and hair. From Lenné; I. Magnin • The grass-green lace scarf is the fillip of the first silk suit at the right; from Altman and Marshall Field. The news of the second is the long coat stiffened with a taffeta lining and the flowers on its revers; from Milgrim



R B W. Blumer



The French invade Paris

AS SEEN BY HIM

PARIS is dizzy with contrasts. But the contrasts are French contrasts. The new *boîte* in Montmartre called La Belle Epoque is completely Maxim. The new coiffure, with the bunch of curls on top and the frivolous fringe, is "Merry Widow" (à la Jeanette MacDonald). Dash along the quay at night, and you see a sign blazing the name of that French monument, Cécile Sorel, in "Sapho." But go up the Champs-Élysées, and you'll see Le Triomphe—the biggest and most ultra-modern bar in the world—in a white sea of flood-lights. And the cars streaking by look like visions from a bathysphere. The point is—Paris is outwardly stream-line; inwardly 1890.

Gastronomically, nothing ever will change the French. Their dinners and wines follow a classic formula. But the cocktail party has changed. Cocktails are less seen. In their stead are glasses of champagne and trays of enticing food. The popular new dish is: Viennese sausages cut into short lengths and eaten with grated horseradish. You pick up the sausages by toothpicks and take a pinch of the horseradish with the fingers of the other hand. Very Tyrolian. Very piquant.

Then there is ping-pong—at the cocktail hour. Captain Molyneux has a special room for ping-pong off his dining-room and bar. Ping-pong in a champagne haze is a fine game.

The invention is not in food alone, nor in exercise. The young Princesse de Faucigny-Lucinge has had a decorative brain-wave. She's pinned hundreds of little gold tassels on the panels of her walls, in a geometrical pattern. The result looks like a material with a raised design—brilliantly effective.

In the theatre world, it's 1890 again. The plays still go until midnight. The intermissions are interminable. The *ouvreuses*—those alarming, relentless hags who check your coats, open the theatre, and cover it up at night—still control you, body and soul. A measure of their tyranny may be perceived in the fact that even the most chauvinistic French have been heard to grumble at them. Chasseurs still stray far from the doors of their particular haunts and jump on the running-board of the car to lure you in. The head waiter still does not propose champagne: he brings it. Incredibly old women still sell the same violets. And Victor's smiling face greets you as usual at the door of Florence's.

These new fashions make Paris more French, too. The city at night is full of daguerreotypes: women with sloping shoulders and blossoming skirts and hair parted in the middle. Exhalations of pinkness and fragility abound. Another superlatively Gallic pose, exalting the feminine.

In a sense, though, it is not a pose. Women are genuinely trying to regain their kingdom again: the kingdom of gentle power. Power through coquetry—through the swish of skirts and the half-glance over the edge of a fan. Power through the arch of an ankle (so new a sight!), shown by the new up-in-front gowns. Power through all the mighty battery of charms that, paradoxically, accentuate weakness. Needless to say, the men are delighted.

Specific women do specific things with this mode. Madame Sert, Lady Abdy, and Madame de Vilmorin accent this "girlishness" by wearing almost heelless sandals. Comtesse de Castéja makes a sort of halo of curls on the top of her head. Mademoiselle de Caraman-Chimay, Mrs. Fellowes, and Madame Bonnardel wear fringes. Old-fashioned bouquets of natural flowers held tight in aureoles of tulle or paper-lace are revived. Fans. Parasols.

A number of women wear curls tight, flat, and lacquered in the manner of Greek heads. And all wear jewels in their hair at night—clips, diamond and crystal stars, wings. Jewels, flowers, or personal inventions, similar to the two small amaryllis clipped to Miss Alanova's hair like wings; the raven's wing in Madame Munoz' jet-black hair; and Lady Mendl's diamond curls shaped like wood-shavings. Revues and the revival of classic plays have had a lot to do with these new fantasies of the coiffure. And the craze for multicoloured crystal stars was started by a smart London woman who bought them from a cheap emporium and used them on hair, bag, and neck-line.

The jewel has become essential to the dress, too—an integral part of it. Clips are placed at the base of the shoulder-straps; at the hollow of a drapery; at the end of a back décolletage. The jewel is an architectural motif.

By these and other means, the Parisian women generate their own light. The Citroën advertisement on the Eiffel Tower may be dark, but Paris is bright again. Paris is French.

MARIA GUY knew what she had designed when she called the hat opposite "Enfance." For this utterly disarming Breton sailor of blue straw demands the untroubled brow of a child—or of the woman whose forehead can stand the candour of daylight. To make the whole thing even more innocent, a bow of blue grosgrain is tied at the nape of the neck. "Enfance" is a classic example of the marriage of sailor and off-face types—with the charm of both; Hattie Carnegie; I. Magnin



STEICHEN

BETWEEN SHOWERS

These clothes lose none of their gaiety in weather-preparedness. The white U. S. Rubber rain-coat at the far left borrows its dash from a fireman's coat (Saks-Fifth Avenue). The Scotch tweed suit beneath (from The Tweed Shop) has a green belt and buttons. Maria Guy green felt hat (Janet-Fifth Avenue). White pigskin gloves (Louis Meyers) and bag (John-Frederics). Laird Schober shoes

Faithful to a colour favourite of this spring, the seated lady wears an Irish-green tweed Jaeger suit, picked out by a yellow chamois scarf and revers (Saks-Fifth Avenue; I. Magnin). The hand-sewn hat and gloves are chamois, too (John-Frederics). Over her arm is slung the lightest of rain-coats—a thin pure silk white onionskin (Peck and Peck). And the cane-stick is from Abercrombie and Fitch

Behold the new Franklin fabric at the right—one of the wonders of this Machine Age. Its dull diagonal stitch is used for this two-piece yellow sports suit trimmed in brown. The tweed-like top-coat in brown-and-beige, on the bench, is another triumph of the new knitted fabric. (Both models from Mrs. Franklin, Inc.; I. Magnin). Dobbs' new Foldaway hat, of brown felt. Monk shoes from Laird Schober





THE JOY OF MOTION: DANCERS REHEARSING IN THE STRAUSS SCHOOL OF THE DANCE

REMIE LOHSE



BOB LEAVITT

THE ROCKETTES, SEEN FROM THE CEILING OF RADIO CITY MUSIC HALL

VOGUE'S SPOT-LIGHT

BY MARYA MANNES

OUT of the simple pleasures sent down by a repentant deity to suffering mankind, few have survived the Centuries of Progress. Two of these few, hardly separable, are Song and Dance. Since the first satyr kicked up his hoofs to the chromatic piping of the Æolian flute, the heart and feet of man have leapt to the iteration of rhythm. Dance is only a heightened form of the beat of his blood and the sequence of his breathing.

Primitive or decadent, stream-lined or stultified, every race needs to dance. Dance is one of the few healthy anodynes. You forget, in dancing, the sickness of the world. Consciously, though, you add to its health.

We have always thought of people who didn't like dancing as we thought of people who didn't like dogs. "There must be something wrong with them. They must be abnormal."

We still think so. The man or woman who sneers at dancing, whose pulse is never quickened either by a Stravinsky ballet or a Harlem band, is nearing a sort of atrophy, is only half-alive. Reaction to rhythm should be as natural as the reflex jerk when the knee is hit.

Dancing is, always was, and always should be a child of the senses. Brain has no part in it, and here is where we raise an outcry against what is known as The Modern Dance —a form of aesthetic snobbery as annoying as any social snobbery could be.

The cerebral poison crept in, we believe, from Germany —largely in the person of Mary Wigman. We have seen Mary Wigman dance, and we consider her, artistically, a blasphemy. Her violent angular labours, her squattings and piston-arms and stampings and twistings leave us as cold as does a Duchamp abstraction. If there is beauty in that agonized art, that desperate translation of the brain into the body, then we are wholly without vision.

The Wigman creed has had its willing, if modifying, disciples in the various Modern Dance Groups of this city, who shall not be named. You will recognize them easily enough. They are all terrified by Charm. They are all self-appointed priestesses of a strange cult of motion. They are all victims of their intelligence. Too much thought is as dangerous for a dancer as for an actor. For brains can dim that most precious of all the attributes of a performer—instinct.

Not only that, but physically, these priestesses of the modern dance are apt to be singularly unbeautiful and without any of the legitimate blandishments of sex. Drawn and white and foxy of face, they are often flat-footed, big-ankled, clumsy, unfeminine. The positions they take complete the destruction of whatever native charm they might possess. We remember, shuddering, a certain dance "Cycle" in which ten stalwart maidens clad in shifts of cheap blue sateen half squatted in a circle with their generous posteriors towards the audience.

Technically, they commit often the greatest of crimes: they are not rhythmically precise. Nothing is more exasperating than the downthud of bare feet after a beat instead of on it. (We are not speaking of intentional syncopation!)

These dance groups have, of course, their passionate devotees: men and women who perceive in their strained compositions the basis of all (Continued on page 106)



HORST, PARIS







SCHALL, PARIS

Tailored

• Chanel made the suit above—one of those checked tailleurs that are unbeatable for spring 1935—of brown rayon with white albène checks, looking very much like wool, and white piqué for gilet, collar, and cuffs. Chanel hat of brown straw. Suit from Jay-Thorpe • You can see the two suits at the right a second time in the middle photograph, above. The first, from Knize, has a waistcoat-like jacket of yellow flannel, over a tobacco-brown whipcord skirt. It's worn with a red-and-yellow tie silk scarf, Marthe Valmond's yellow felt hat, and Hermès pigskin bag and gloves. O'Rossen made the second suit of brown-and-white checked wool. To go with it—silk blouse, Valois' baku hat, Guérin's calf bag, Dina's chamois gloves





SCHALL, PARIS

• A trio of Chanel suits (opposite page) starts the row at the left—all enlivened with white piqué. The first is the suit in the large photograph on the opposite page, worn with brown accessories. The second is of black wool jersey with embroidered white dots (Bendel), worn with a piqué blouse and a white grosgrain hat. The third is of postman's-blue wool striped in grey, worn with a piqué shirt and a blue felt hat • Next in line is Creed's jacket of black-and-white checked linen, resembling tweed, topping a black wool skirt. Maria Guy's black straw hat, Hermès black gloves • Directly left is Patou's tailleur of men's wool suiting in grey and black. Note the veil on the sailor • On the black wool suit below, Lelong puts a brief cut-away jacket over a black-and-white cross-barred silk jersey blouse. Suzy boat-shaped black baku hat

HORST, PARIS





STEICHEN

AGNÈS HAT; MILGRIM, NEIMAN-MARCUS

With a sweep of the comb and a change of costume, one lady can be the two personalities you see on these two pages. Here, a taffeta hat soars above bangs. The dress of tucked black silk taffeta has a jacket (not shown); Milgrim. Coiffure; Michael of the Waldorf. Screens painted by Honoré Palmer, junior, and William Lawson



SUZY'S SIPPER STRAW AND VELVET SAILOR; BENDEL • JEWEL; TRABERT AND HOEFFER

THE HAT RULES THE HAIR

A HUGE sailor tipped over one eye! A turban yanked up to show your whole face and all your front hair! What do you *do* about your hair, if you want to wear both —and you will want to wear both, in one version or another this spring? Well, you provide yourself with a two-in-one coiffure, and wear both beautifully! Don't take this as a bit of inconsequential advice. You'll find how essential it is when you start putting these hats on your head. And the transformation isn't so difficult to achieve. Smart hairdressers sensed the situation at the first whiff of the new hats and started evolving versatile cuts and waves. On these two pages, for example, you see two diametrically different hats worn by the same young lady with apparently two different coiffures. But no! It is the same coiffure, transformed by a disappearing bang and a whisk back with the comb. On page 82, we give you a two-in-one solution of another difficult problem—a formal evening coiffure that will also be the perfect complement for your very new saucer hat.

Since the new hats fall into pretty definite categories, the hair-into-hat solutions can be almost like recipes.

THE OFF-THE-FACE HATS. There are many variations—the bonnet, the soft hat pulled high into a peak (like that on the opposite page), the turned-back brim. They all show so much of your face that you must have some hair around it. For these, have bangs that can be brushed away when you don't need them and hair at the sides brought forward, but cut and waved so that it can also be combed back. You don't have to have Katharine Hepburn bangs just because your hat is off your face. Bangs can mean any odd locks, thick or thin, on one side or another, or both, just so they have been cut to do a disappearing act when you are through with them. And, of course, a widow's peak is a God-given gift and does away with all need of bangs.

THE SAILORS. Suzy's are the most notable sailors in Paris, made with large brims that roll slightly up (like that in the photograph on this page) or with tiny brims thick



BLACK SLIPPER SATIN DRESS; ARTHUR FALKENSTEIN



A SAUCER HAT OF RED STRAW CLOTH; BONWIT TELLER

Again, one lady; one coiffure. Above, curls and orchids are piled high for evening. The same curls are perfect with the hat (right). Coiffure; Émile of Fifty-Sixth Street

at the edges (such as Adrienne Ames wore in the photograph on page 59 in the March 1 issue). For the sailors, no hair on the forehead, unless you want to do a Buster Brown act, and the hair at the sides brushed back. That's where the versatility of the coiffure has to shine, for, naturally, you have to achieve this change from forward to backward movement yourself. You can't be running to the hair-dresser every time you change your hat. Michael of the Waldorf, who achieved the two-in-one arrangement on pages 80 and 81, has another way of doing the quick-change act. Have the bangs and the hair brought forward for the off-the-face number. Then, with a forward-riding hat, comb the hair behind the ears and bring it forward again in ringlets underneath the ears. This looks very new and smart, but you have to have slightly longer hair to achieve it. You can experiment with this two-in-one coiffure yourself to get the effect.

THE LITTLE MUFFIN HATS. These hats, shaped like saucers, aren't really fashion news, but smart women continue to wear them and look tremendously chic. For the muffin hat, your hair has to be "built up" in back. The smooth swirl breaking into ringlets that you have been cultivating so carefully looks bleak under one of these pancakes. Furthermore, there shouldn't be any downward line of the hair at the sides, either, else these microscopic hats look out of proportion. As a matter of fact, look around you and see how most of the smart coiffures to-day have an upward movement, rather than that combed-down look at the sides. And the reason for this is that women have found how much younger they look when they wear their hair that way. Incidentally, the coiffure under the little round hat shown on this page is so arranged that a bang can be brushed out and the hair can be brought farther forward when you feel an off-the-face model coming on.

THE PEACH-BASKET HATS. These are the hats with sloping brims and narrow crowns, which vary from those that come well down over the face to the modified version that Mrs. Cochran is wearing in the photograph on page 83. And here, my children, you can relax! You can wear your hair any way you want under one of these hats, because so little of it shows. Buy one as a defence and keep it for rainy Thursdays when you can't get to the hair-dresser's.

In the business of turning night coiffure into day, you will see how cleverly the thing has been worked out in the examples on this page. There are no little curls on top of the head—because, if there were, the hat would squash them during the daytime. The hair has been drawn back from the temples to give a simple line that is lovely with all the ringlets. The flowers (a ring of tiny (Continued on page 106)



HAT FROM LILLY DACHE AND FROM RANSOHOFFS

STEICHEN

Mrs. Drayton Cochran masses soft, blowy curls under the brim of this modern peach-basket hat of chamois-yellow stitched fabric. This new head-line of a sloping brim and a narrow-at-the-top crown is one to watch. The navy-blue wool suit has a striped tie silk blouse; from Saks-Fifth Avenue

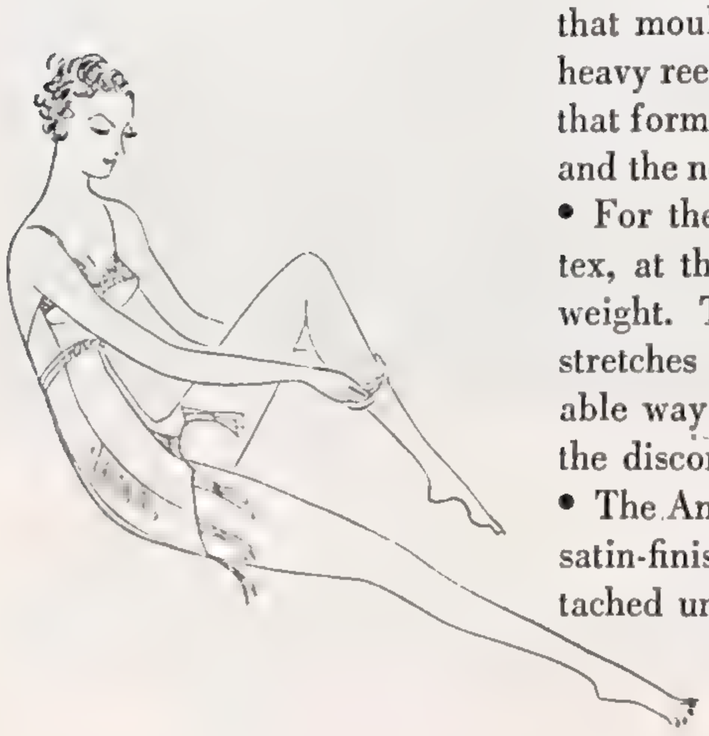


NELSON

ALTMAN; MARSHALL FIELD; I. MAGNIN

CONTOURS FOR SPRING

Light-weight Control



• Network spreads to corsets—light, strong, and, above all, beautiful. It is news when Lastex and pure silk are combined in a fine net that moulds the figure naturally and gracefully without boning or heavy reenforcing. The Kops all-in-one above has a double net insert that forms the "callypygian" back (a fancy name for a flat profile), and the net brassière gives a high, rounded bust-line

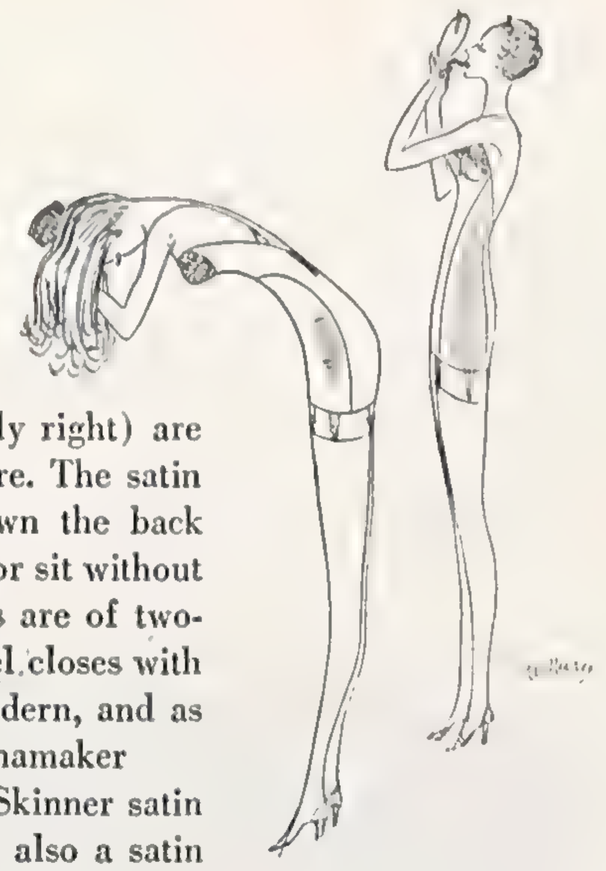
• For the heavier figure, the "Flexees" girdle of batiste and Lastex, at the left, controls by its clever construction rather than its weight. The side panels stretch sideways, and the back panel stretches up and down, giving triple control in the most comfortable way possible. Model's "Fan" brassière gives support without the discomfort of tight shoulder-straps. Both from Franklin Simon

• The American Lady model (right) has no seams except where the satin-finished Lastex joins the satin front panel. The lace top is unattached under the arms, in order to give the maximum of freedom





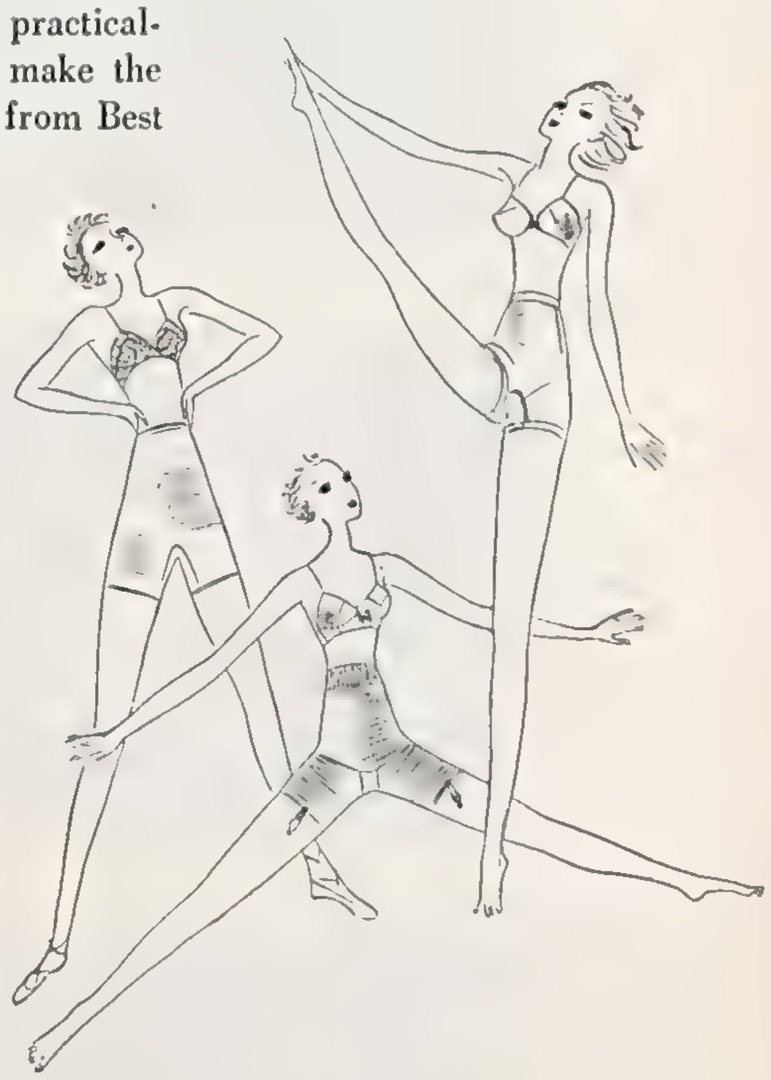
Stream-line Control



• The curved lines of the Warner all-in-one (directly right) are designed to resist any unwanted bulges of the figure. The satin Lastex panel that starts in front and extends down the back stretches up and down so that you can bend, reach, or sit without pulling the corset out of place. The seamless sides are of two-way Lastex, giving a flat line to the hips. This model closes with a Talon fastener in the back, and is as smooth, modern, and as efficient as the word stream-line implies. From Wanamaker

• At the far right, the "Gloryous" all-in-one has a Skinner satin front panel that continues up under the bust, and also a satin back panel that closes with a Talon fastener. The sides are made of "Wovtex-Tuway"—a strong, double-faced fabric with a layer of elastic between, that retains its firmness and shape practically indefinitely. This corset is especially designed to make the figure very long and slim and even. It is obtainable from Best

Pantie Types



• There is a profusion of girdle panties this year; they are longer, thinner, better designed than ever before, and they are indispensable for sport. The young lady with her hands on her hips wears a new seamless "Mouldette" of feather-weight, pre-shrunk knitted Lastex. Note that it comes below any possible leg bulges. The slip-on lace bandeau has a Lastex insert. Both from Best

• The girl doing the splits shows how perfectly the new Vassarette girdle pantie controls the thighs, as well as the hips; detachable garters. The net "Maiden Form" double-support brassière has a diaphragm band lined with satin. From Saks-Fifth Avenue

• The slight boyish girl can wear the short type of pantie at the far right. It is Munsingwear's tissue-weight two-way stretch Rayon-silk-Lastex model. The "Maiden Form" brassière of net is designed to make little breasts look larger. Best has both models



Lingerie Types

• Corseting has lost its grim serviceable aspect and taken on a frivolous lingerie air. At the far left is a garterless "Singlette" with leg straps to hold it down—made of a sheer Lastex with a cross-bar design. It is cut out at the waist-line, has a lace brassière, and is as light and dainty as a chemise; very good to wear with those new knee-length stockings. From Lord and Taylor

• The lady powdering her nose has a right to be vain, since she wears a beautiful "Laceze" girdle of Lastex lace lined with Lastex net and reenforced with a batiste panel in front. The Pauline Gordon lace brassière boasts a satin appliqué bow-knot and is cut on good uplift lines. From Saks-Fifth Avenue

• Gossard uses double-faced satin and hand-knit elastic in the girdle at the left, making it pretty, light, and effective for the medium figure. The net brassière has a stitched satin facing that gives added support under the bust. From the Olmstead Corset Company

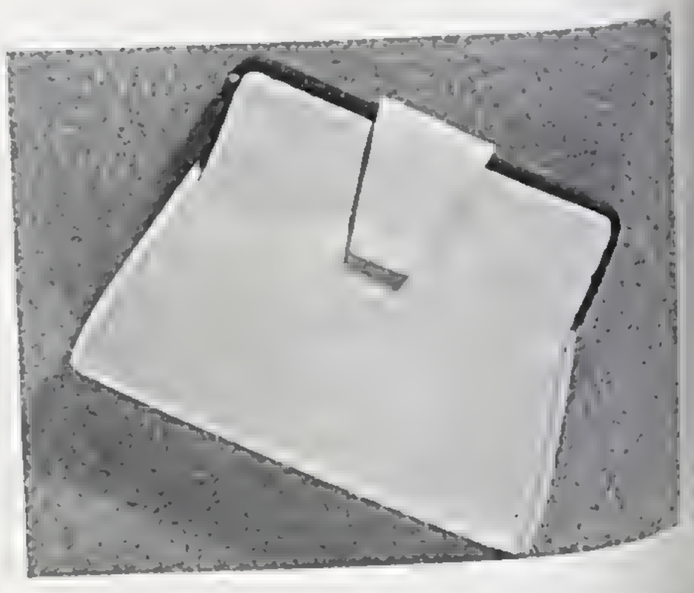


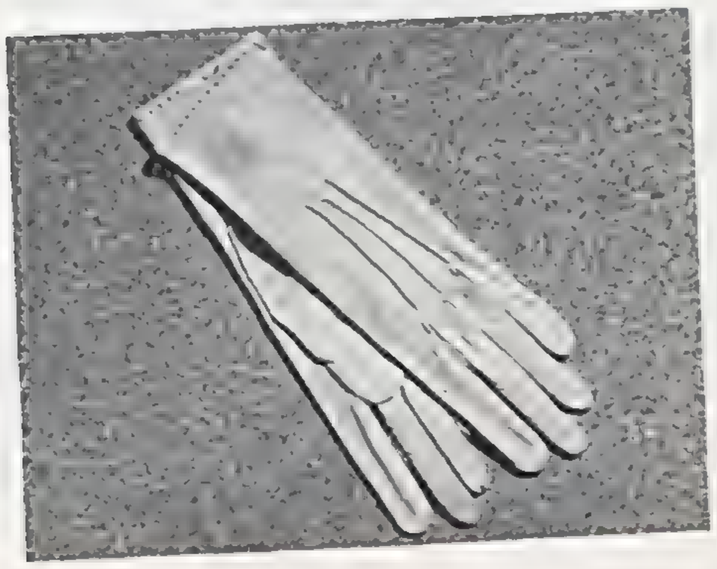




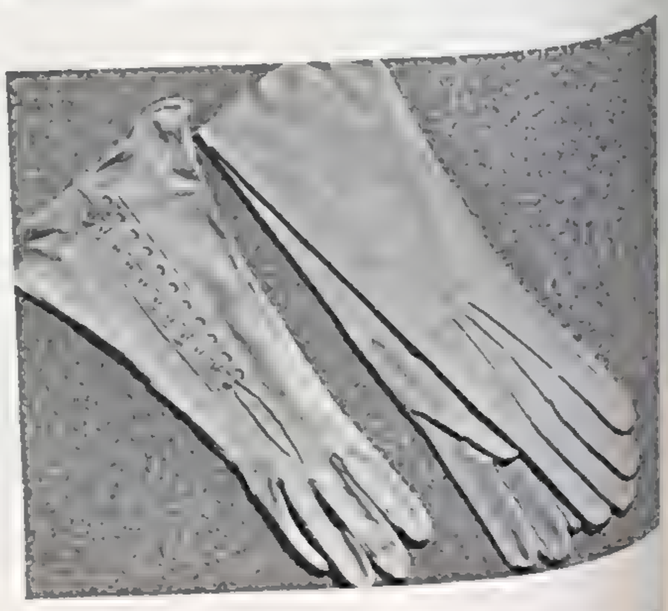








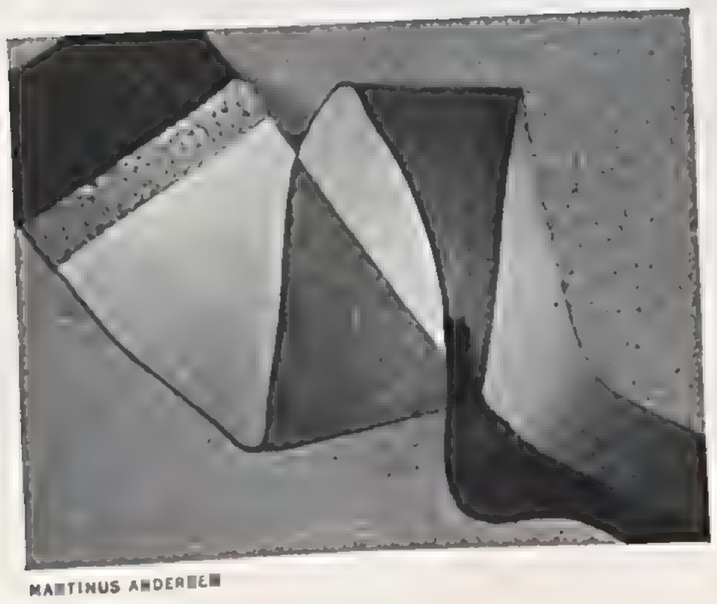


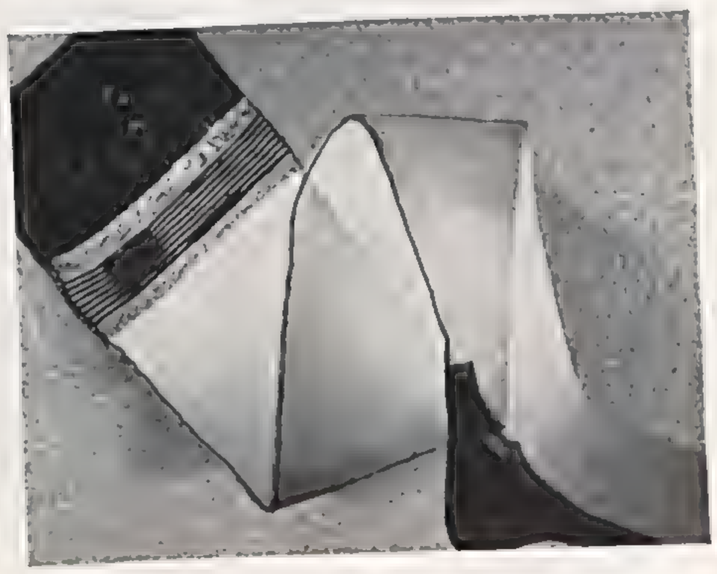


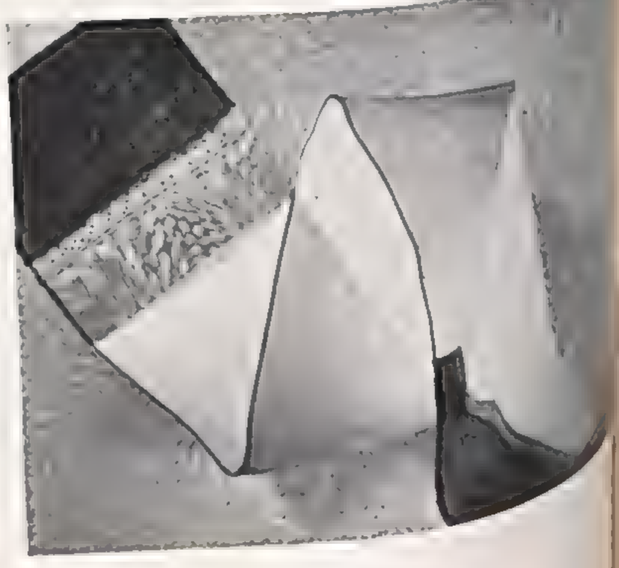








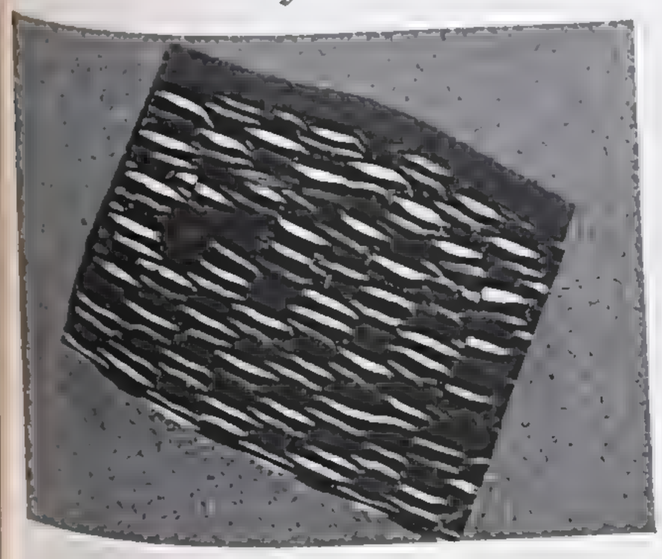




MARTINUS ANDERSEN

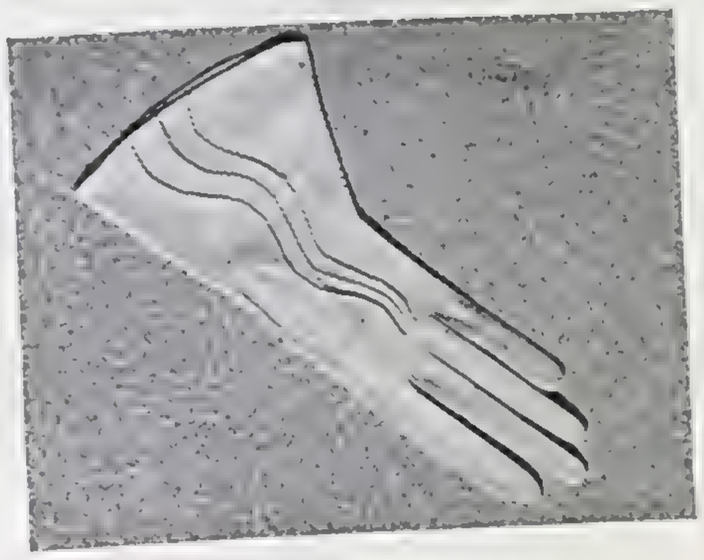




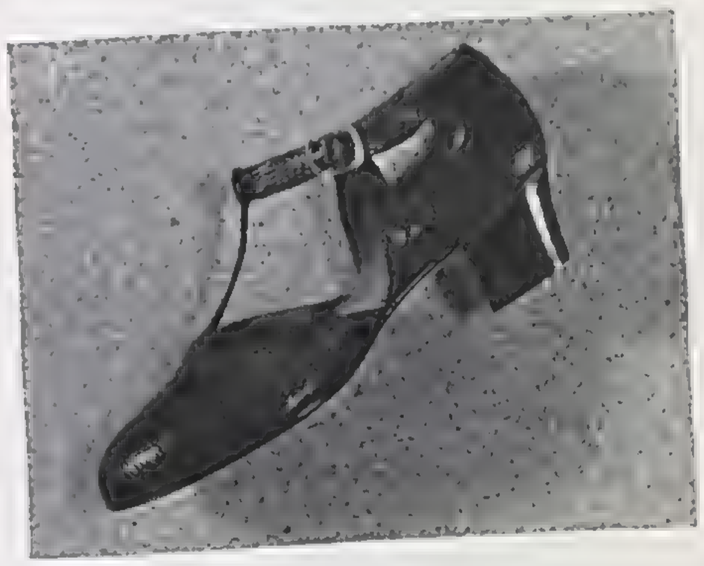


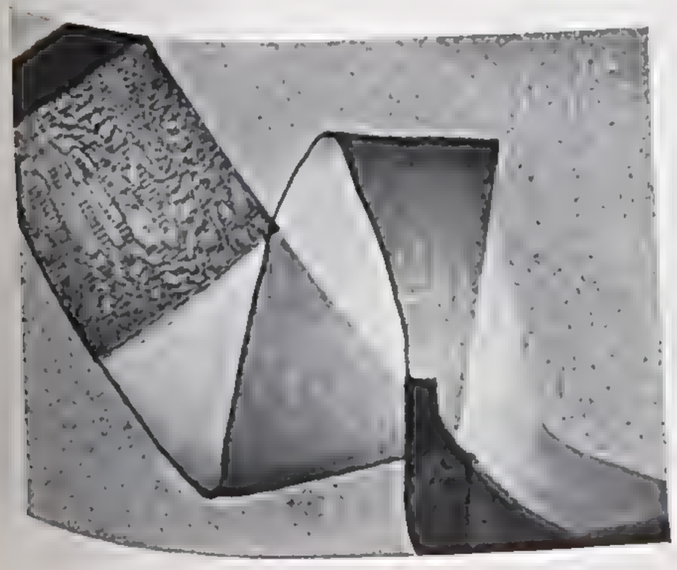


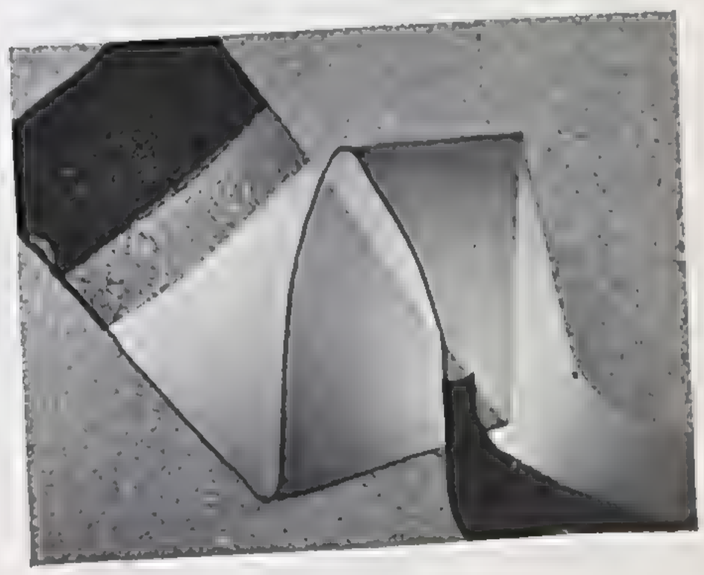












Bags With your country tweeds (far left), Koret's green leather bag with twin handles; Bergdorf Goodman
• Next, Harry Stone's brown "Swavette" fabric bag, tailored for town woollens
• Third, left—a chamois coloured leather bag on a brown leather frame, to carry with prints; Bergdorf Goodman
• First on this page—an envelope bag of black-and-white goatskin, for a black ensemble. Miss Penn, Madison Avenue
• Second, Bagcraft's calfskin bag, in "London Tan," for town tweeds. Altman

Gloves Hand in hand with country tweeds go the Norman Blum one-button doeskin gloves (far left), in beige, hand-sewed; Bergdorf Goodman
• Next, Wear-Right one-button pull-on gloves of brown hand-sewn fabric; Best
• Third from left—Aris laced chamois gloves (Best). Guibert Frères' six-button chamois pull-ons (Bergdorf Goodman)
• On this page—"Vallier" black-and-white stitched suède pull-ons; Milgrim
• Left—wavy stitching on the back of Kislav chamois yellow pull-ons; Best

Shoes The sturdy shoes for country walks (far left) are Laird Schober's low-heeled brown leather pump and classic tailored suit shoe of calfskin
• With your wools in town, Walk-Over's pump, "Clarice" (second from far left), of natural linen and brown calfskin
• Third, La Valle's brown Sandas and calfskin street shoe, with a clever slip buckle. This is from Saks-Fifth Avenue
• I. Miller's black patent leather pump
• Left, Palter and Deliso's baby-heeled brown lizard sandal; Bonwit Teller

Stockings Humming Bird's sheer chiffon stocking (at the far left) in a dull-toned shade, "Teadance." This has a jacquard lace top
• Rows of Lastex mesh woven above the knee on the "Ne-Flex" stocking (second)
• With prints, the natural tone of the S.V.M. "Bisque" stocking (third from far left) couldn't be more flattering
• First on this page—McCallum's chiffon stocking with the new "Action-Top"
• Next, Berkshire's fine silk stocking, to be had in the new shade, "Coppertone"



STEIN AND BLAINE

NELSON

Knockabout Knits

MADE BY MACHINE

• It has all the feel; all the appearance of a meticulously tailored cloth suit—this Glengyle suit (above), of Glenvella yarn. The jacket and skirt are in rust colour; the blouse, rust-and-tan; and all three pieces are knitted in tiny, neat ribs. The rust felt hat is from Jean King

• Rough and nubby is the jumbo stitch that makes the blouse of this Nusbaum two-piece suit of flake yarn (first, right). The colour's a light blue, with a navy-blue knitted tie and belt for accent. Blue felt hat from Dobbs

• Pimento—a grand colour for the country—is the shade of the Bradley knitted dress (second, right). Though the stitch is loose and porous, both the skirt and the blouse are tailored like cloth. The tan felt hat is from Dobbs



(LEFT) PECK AND PECK • (RIGHT) WANAMAKER



(LEFT) LORD AND TAYLOR • (RIGHT) SAKS-FIFTH AVENUE

• Marinette's navy-blue and white checked suit (far left) is as neat as a pin, and perfect for town. The blouse is in navy-blue, with a little white tie and buttons

• Directly left is Lampl's two-piece dress of brown Velna yarn. It's young —look at the prim, turned-over collar and the short sleeves—, and it's a smart run-around outfit. The brown-and-beige felt Breton sailor is from Dobbs

• At the lower left is Anathan's knitted Zephyr suit. It has a navy-blue skirt that's topped by a blouse with a tapestry design in navy-blue and white, and a navy-blue scarf. Here's a suit that is less casual than most, and good for town wear

• Polka-dots for spring are classic. Augstein's knitted ensemble (shown below) swings a white-dotted navy-blue cape over a blue knitted blouse. The skirt matches the cape. Mannish Breton sailor of natural straw; Dobbs



JAY-THORPE



ALTMAN

VOGUE'S *finds of the fortnight*

SELECTED BECAUSE—this sheer silk crêpe dress (below) is bright with striped taffeta ribbon. Misses' sizes. Lord and Taylor; $35
SELECTED BECAUSE—every little girl should have a flowered silk party frock like this (first at right). Franklin Simon; $7.50
SELECTED BECAUSE—a smocked silk frock like this (second) is hard to find. Of a washable silk print. Bonwit Teller; $7.50
SELECTED BECAUSE—the Shetland tweed coat (opposite, left) comes in dark, pastel, and bright colours. Bonwit Teller; $20
SELECTED BECAUSE—the shirt-waist dress for young girls (opposite page) is new. Of Sanforized-shrunk seersucker. Altman; $5.50
SELECTED BECAUSE—this child's frock (opposite page) is of Ameritex Sanforized-shrunk printed twill. Saks-Fifth Avenue; $5.50
SELECTED BECAUSE—it's smart to wear a tweed skirt with a sweater to match. The skirt has a belt for big girls ($4.50); a bodice for little girls ($4). Saks-Fifth Avenue
SELECTED BECAUSE—this Zephyr sweater matches the child's skirt. Saks-Fifth Avenue
SELECTED BECAUSE—a Paisley crêpon silk frock like this (opposite photograph) is smart. Misses' sizes. Jay-Thorpe; $30
SELECTED BECAUSE—this sheer silk crêpe dress (opposite photograph) has an enchanting taffeta bow. Franklin Simon; $25





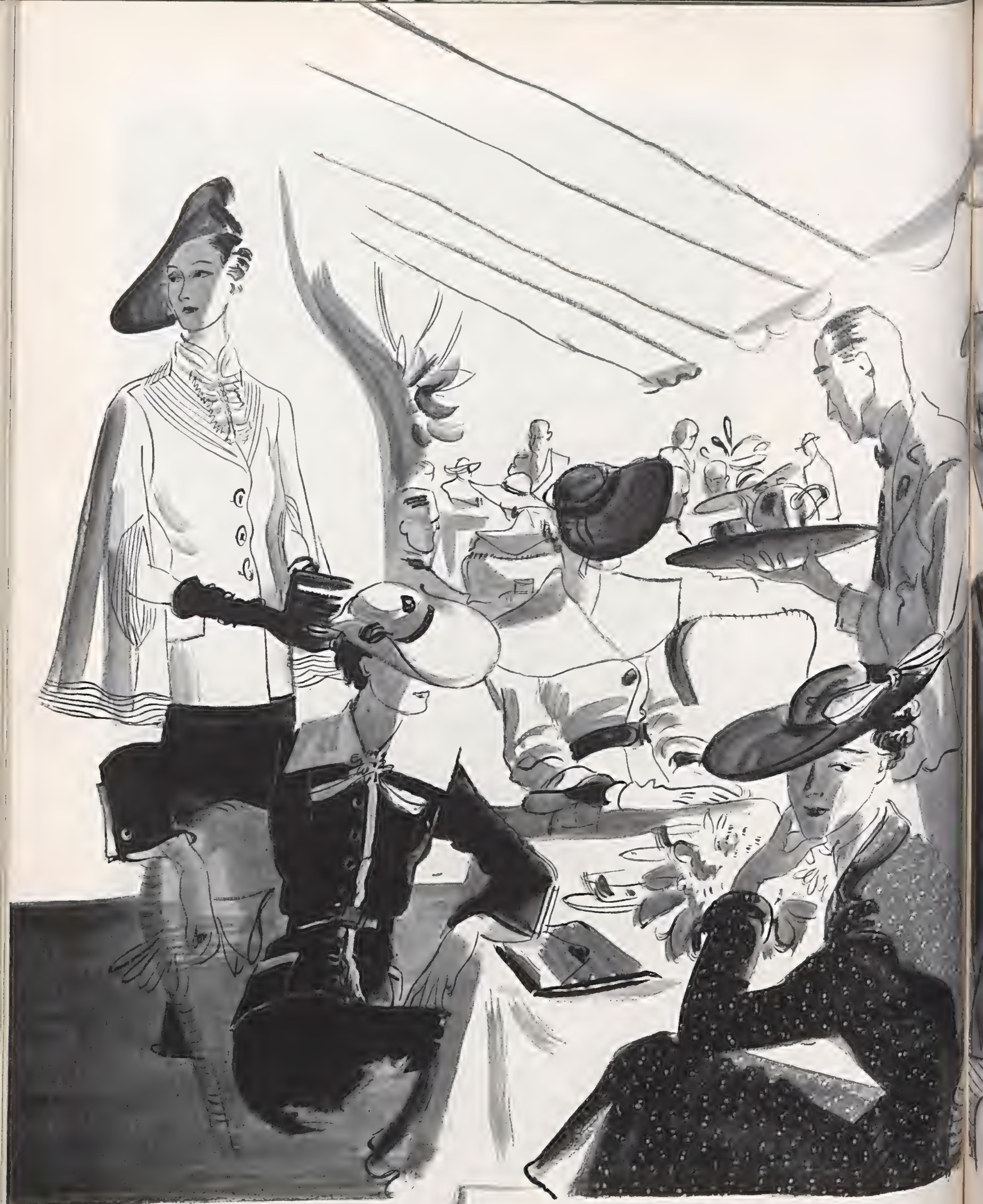






WHERE AND HOW TO PURCHASE THESE

No matter what part of the country you live in, you can buy Vogue's Finds of the Fortnight. On page 140, there's a list of the shops that have these exciting new models. If no shop in your town or city appears on this list, write to Vogue, 420 Lexington Avenue, New York (please enclose a stamped and addressed envelope), and we shall be delighted to send you the name of a shop that is located conveniently to your vicinity



370 6967 367 6977



6958 6966

DESIGNS FOR DRESSMAKING

• Ensemble No. 370—Voluminous cape sleeves—they're important spring news—swing from the waistcoat jacket. And bands of stitching that look very military and chic trim both the jacket and the one-piece dress. Designed for sizes 14 to 40

• Frock No. 6967—It looks like a suit, but it's really an "Easy-to-Make" frock with a jacket-like overblouse. The lingerie banding is detachable. Designed for sizes 12 to 42

• Frock No. 367 has the exciting new up-in-front skirt and a huge collar that sweeps out over the shoulders like a French cavalier's. Designed for sizes 12 to 42

• Ensemble No. 6977—The casual, comfortable bi-swing back gives the jacket a softly tailored appearance; the one-piece dress is simply cut. Designed for sizes 12 to 40

• Ensemble No. 6958—A redingote costume is a spring classic. Here, the redingote has a tied collar and raglan sleeves, and it's worn over a one-piece frock. An "Easy-to-Make" model. Designed for sizes 14 to 42

• Ensemble No. 6966—Wider and smarter grow revers, this season. On this jacket, they're of contrasting material, the better to see them. The dress beneath is sleeveless. This costume is designed for sizes 14 to 40

TURN TO PAGE 105 FOR OTHER VIEWS



Tips on the shop market

THE right party dress is just as important at the age of two as it is at twenty, for the sort of self-confidence that it gives can't begin too young. Unfortunately, not all little girls are born with the curls and pink cheeks and dimples that fit quite naturally into ruffles and lace; there are plenty of gawky, straight-haired, pointed-faced little girls who may grow up to be great beauties, but who need careful dressing when they are young to make them feel like anything but ugly ducklings at a party.

Miss L. Brogan has a lot of understanding on the subject and has every type of party dress in her shop at 444 Madison Avenue. A beautifully simple clear blue voile, for instance, has a spray of raised daisies on the collar and skirt that would make any infantile heart beat with pride. (This costs about $20.) And for the naturally dainty child, Miss Brogan has a finely tucked white voile dress with wide Valenciennes lace crossing the bosom in Empire style and meeting a pink sash that ties in back (for about $20, in small sizes). The tucks in her tiny baby clothes are so fine as to be almost invisible, and the stitches look as if they were done by midgets.

There are lots of grand baby gifts in this shop, too, from fine pastel sheets and pillow-cases edged with wide Valenciennes lace (at about $21.50) down to bunches of sweet-smelling grass from New Orleans—Verti-vert, it is called—to put in with baby clothes (about $1 a bunch).

• The Grande Maison de Blanc, of New York, is another good place to go for tiny garments and for baby gifts. This shop has some really heart-breaking hand-knitted slippers—made just like dancing-school pumps (for about $1). They are thoroughly impractical, but young mothers always go sentimental over any version of booties. Here, too, is a beautiful, as well as practical unfitted box in moire for baby brushes, talcum, diapers, bibs, and such. It is nice and light, so that it can be carried from nursery to bathroom, and it costs about $9.50. There are minute moire hat-boxes for elaborate bonnets (at about $3.75), with waste-baskets to match (for about $2.75), and miniature satin-covered hangers (about $1.25), in fact all the things that seem vitally important for the first child's nursery and superfluous for the next half-dozen.

• Social notes: Thelma, Lady Furness and Gloria Vanderbilt are launching themselves in the fashion world. They have opened a shop (Sonia Gowns, 24 East Fifty-Fourth Street) under the direction of Countess Woronzow. Their clothes are sleek and sophisticated and will draw all eyes when you lunch at the Colony. For years, these famous sisters have added just that personal dash to their own clothes that has made their reputation for chic. (Prices start at about $50.)

• You will find Countess Marie de Saint Phalle and Mrs. Hoguet at Lenné's, in Rockefeller Center, a shop that has already established itself for original clothes. Agnes Duryea, Countess de Saint Phalle's sister, will have charge of the hats. It all sounds very intimate and very promising.

• Theatrical note: The clothes for "De Luxe," the Louis Bromfield play, were designed at Bendel's. Violet Heming, in a white velvet evening wrap trimmed with sable; Claudia Morgan, in a white ermine cape; and Ann Andrews, wrapped in silver fox, all represent famous women in 1932 Paris. Elsa Maxwell plays her own part in her own Patou and Bendel clothes. It's all very luxurious and smacks of the Ritz Bar.

• All this talk about Schiaparelli's spun-glass hats sounded a little silly and quite precarious to me until I got my fingers on one at La Mode chez Tappé (19 West Forty-Seventh Street) and found out all about it. The truth is that spun glass resembles the good old horsehair of long ago. It has the same transparent quality, the same lightness and sheen, and takes the most beautiful colours that I have ever seen. Tappé has an absinthe-green picture hat (spun glass lends itself best to large hats) that sways up on one side, is bound with velvet, and has small calla-lilies made of feathers on the crown. Another glass hat in black has green grass around the top of the crown and field-flowers in front. These are garden-party or summer hats that will make you feel very beautiful and romantic (about $38.50). The shop has a marvellous collection of old hats dating back over a hundred years. It is amusing to see how decorative ideas recur at intervals. Lace straw from Tuscany, for instance, was used extensively on very feminine bonnets years ago, and one of the best new hats that I saw in the shop was a blue felt sailor trimmed with natural lace straw. There is an old gingham horsehair bonnet which is pretty entrancing, but no more so than the large picture hat made of a copy of the same horsehair. Prices start at about $18.50.

• You can always count on finding some new gadget designed to divert man from the boredom of routine existence, if you go to Abercrombie and Fitch. Now, this shop has a thing called Tell-Turn, which you attach to your gear-shift and which, by a mere twist of the wrist, indicates by an arrow on the rear of your car which way you intend to turn. This eliminates the effort of putting your hand out—in case you ever do. It's very thorough, as a corresponding arrow lights on the gear-shift as you turn it right or left, so that you always have a check on your rear arrows. Tell-Turn costs about $12.50 and is one of those things to put on your lists of gifts for men.

• All the shops are getting so good about personal service that we are going to be softies before long. Martha West (at 444 Madison (Continued on page 102)

• Shop-hound can not undertake shopping commissions, but will give information. Write to Vogue, 420 Lexington Avenue, New York.

Within your reach

–every kind of soup you ever want!



ASPARAGUS
Purée of luscious asparagus. Strictly vegetable. Makes delightful Cream of Asparagus.

BEAN
Substantial, old-fashioned Bean Soup—purée style.

BEEF
A thick, hunger-satisfying soup containing hearty diced meat, vegetables and barley.

BOUILLON
A clear soup, made from choice beef, blended with herbs, vegetables and aromatic spices. Invigorating!

CELERY
Made from the choicest quality celery. Strictly vegetable. Delicious as a Cream of Celery.

CHICKEN
Not just a *broth*—it's the real Chicken *Soup* with tender pieces of chicken meat and rice.

CHICKEN-GUMBO
A famous Southern Creole chicken and vegetable style soup—flavored with okra and tomato. Unusual!

CLAM CHOWDER
All the broth and meat of juicy clams—flavored with tomatoes—and garnished with potatoes and onions.

CONSOMMÉ
The formal soup. Beautifully clear. A rich beef broth, lightly seasoned—and delicately flavored with vegetables.

JULIENNE
Dainty, clear, sparkling consommé, garnished with whole peas and shredded vegetables.

MOCK TURTLE
Beef broth, tomatoes, celery, herbs, toothsome pieces of meat, richly blended with sherry.

MULLIGATAWNY
An unusual Oriental style chicken soup. Laden with flavorous vegetables, herbs and seasoning.

MUSHROOM (Cream of)
A purée made from choicest cultivated, whole, fresh mushrooms blended with fresh, double-thick cream—liberally garnished with mushrooms.

MUTTON
Mutton broth garnished with fresh mutton, barley and vegetables—splendid for children and invalids.

NOODLE with chicken
A full-bodied chicken broth containing hearty egg noodles and delicious pieces of tender chicken meat.

OX TAIL
Vegetables, barley and sliced ox tail joints in an Old English style ox tail broth—with sherry.

PEA
Purée of delicious, nourishing peas. Strictly vegetable. Even more nourishing served as Cream of Pea.

PEPPER POT
The real famous "Philadelphia Pepper Pot" with macaroni dumplings, potatoes, spicy seasoning and meat.

PRINTANIER
Exquisitely blended chicken and beef consommé with vegetables in fancy shapes.

TOMATO
Pure tomato juices and luscious tomato "meat" in a sparkling purée enriched with finest creamery butter. Strictly vegetable. Serve it too as Cream of Tomato.

VEGETABLE
It's a meal in itself. 15 fine garden vegetables cooked in rich beef broth. A great family favorite.

VEGETABLE-BEEF
Real old-fashioned Vegetable Soup—rich beef broth, thick with vegetables and substantial pieces of meat.

Double rich! Double strength!

Campbell's Soups are made as in your own home kitchen, except that the broth is double strength. So when you add an equal quantity of water, you obtain twice as much full-flavored soup at no extra cost.

LOOK FOR THE RED-AND-WHITE LABEL

CAMPBELL'S SOUPS

DOUBLE RICH DOUBLE STRENGTH

THREE SPRING RIGHTS



You feel, you look, you are right in a Sacony Knit. • Pick the chenille at the left; button it up high, fasten the trick buckle, tie the draw strings at the Johnny collar and lacy inset sleeves. • Or take the simply charming 2-piece boucle with its frilly, flattering lingerie bib. • Happy choices, for all Sacony Knits are pleasantly priced. You'll see them at the smarter stores and places. • S. Augstein & Co., 1410 Broadway, New York City.



This represents Ciro's solution of the problem of always having your perfume with you! Peti Pats are smart purse flacons, equipped with refills

ON HER DRESSING-TABLE

EVERY kind and variety of make-up comes and goes through the hands of this department, so when we hit upon something that is utterly and completely new to us, it is usually news worth reporting. The most recent item to fall in this category is called (heaven help us!) Lovli Lashes, and it is a brushless mascara. But don't be put off by its name, for it is a type of eye make-up that does things for your eyes in a simple and almost entirely undetectable manner.

Lovli Lashes is in the form of a flat lipstick with a narrowed end, which you moisten and apply to your lashes. This procedure not only tints the lashes beautifully and evenly, but helps train them to turn up or down, depending upon whether they are upper or lower. The effect thus achieved is not only entirely natural, but the colouring doesn't come off all during the day, and it won't smart one bit if you get it in your eyes. Or even if you get it in your mouth! When we first started to use Lovli Lashes, we religiously carried a little water to the dressing-table, so that we could moisten the stick according to the directions. Now, we simply moisten it with our tongue, safe in the knowledge that it has been proven so pure and harmless that you could take a bite of it, if you wanted to.

If you use this on your eyebrows, you use it dry, like a pencil. The case is a trim chromium-finished affair that opens to flip back and make a handle for the stick. The colours are blue (very flattering), black, green, and brown, and you can buy this new brushless mascara at most of the cosmetic counters for a surprisingly small price.

• In case you are looking for a lipstick that really is a lipstick, and not a mascara in disguise, there is a new one made by the Elgin American Company that has a fine, clear mirror in its side. To us, this seems an excellent idea, because you can take the lipstick out of the case and use the little mirror without the bother of dragging a separate mirror out of your handbag or opening a vanity-case. Since the Elgin American Company have been designing vanity-cases for years, the cases of these lipsticks have excellent mechanism and finish. The lipstick itself is much thinner and wider than the usual size, and you have to manœuvre it a bit until you become accustomed to the new shape. The case is made in a variety of colours—red, blue, and green, as well as black and white. These lipsticks can be found at the cosmetic counters in many of the leading department shops.

• There's no telling how long you can keep time in check (so far as your hair goes), if you take Mary Greene in East Fifty-Third Street into your confidence. For Miss Greene, as you probably know, has a way all her own of tinting and treating your hair so that it retains the beauty of its youth without looking the least bit dyed or artificial. Which should be glory enough for one person, but wasn't, for Mary Greene. Because, comparatively recently, she (Continued on page 98)



"Troika" (Russian for "a team of three horses") is the spirited name of this new eau de Cologne (right) by "4711." It's a fresh, light scent that is designed especially for sports

Dreaded Age Signs first Appear *Under Your Skin*

Lines *and* Wrinkles *begin* Below Surface *as early as* 20—*Dermatologists say*



LINES, WRINKLES, are caused by wasting of the under skin—loss of tone—impaired nutrition—lack of invigorating oils.

COARSENESS is made worse by clogged pores, neglect, improper cleansing.

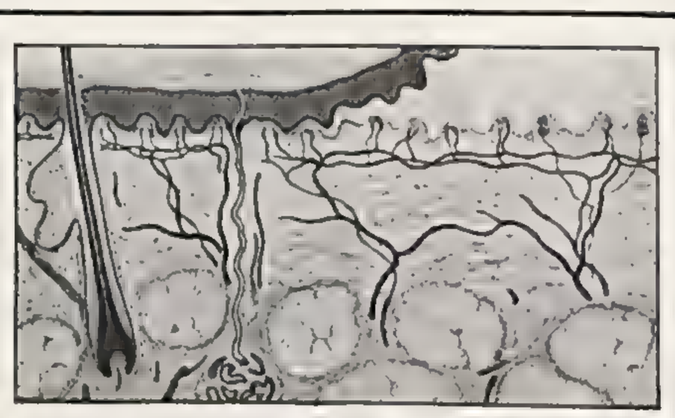
BLACKHEADS come from pores clogged by thick secretions from overactive skin glands.

DRYNESS is often attributable to poorly functioning under skin, inadequate oil supply.

BLEMISHES. Many factors lead to blemishes—among them loss of tone, inactive circulation, improper cleansing.

SAGGING TISSUES, due to loss of nerve tone, impaired circulation, fatty degeneration of the muscles. All occur in *under skin.*

Coarseness... Blackheads... Blemishes—*all develop when Under-skin fails to function*



IF YOU COULD LOOK UNDER YOUR SKIN!... Underneath your outer skin or *epidermis* is the true skin or *corium.* Here are myriads of tiny blood vessels, cells, nerves, elastic fibers, fat and muscle tissues, oil and sweat glands, hair follicles! On these depends the beauty of your outer skin. When they grow sluggish, the under skin loses vigor. Then, look out for blackheads, coarseness, blemishes, lines—eventually wrinkles!

Fight them all with this Single Cream!

Use this youth-sustaining cream. See how quickly its use brings back freshness, color, a satiny texture. Makes lines fade. Clears away blackheads, blemishes.

Pond's Cold Cream is a wonderful cleanser. Use it *at night* before retiring. It sinks deep and flushes away all skin impurities, grime, rubbed-in rouge, powder.

Do YOU KNOW what is the time of a woman's greatest beauty? . . . *The glorious teens!*

Here's what a great skin authority says: "From *16 to 20,* a woman's skin literally blooms. It is satiny, clear, glowing. Not a line, not a pore. From 20 on, the fight to keep a youthful appearance begins." A fight it is!

If you want to know the secret beginnings of blackheads, blemishes, coarse pores, lines, wrinkles, you would have to see into your under skin.

There's where the firm young tissue first begins to age. Where circulation slows. Where tiny oil glands begin to lose tone. When these things happen, your under skin actually starves! As a result, the outer skin becomes a prey to all sorts of disfiguring skin faults.

To avoid these faults, you must give immediate help to your *under skin.*

This is what Pond's Cold Cream does. In this famous cream are the purest of specially processed oils that sink deep into the skin. This rich, penetrating cream sustains the failing nutrition underneath—aids the natural functioning of the oil glands.



MRS. ADOLPH B. SPRECKELS, JR., of the prominent California family. "Has a perfect skin—no blackheads—no enlarged pores"—Dermatologist's Report. Mrs. Spreckels says: "Pond's Cold Cream cleanses my skin as no other cream ever did."

Your skin feels wonderfully freshened, renewed. A *second application* patted in vigorously stimulates the circulation. You actually look years younger!

In the morning and in the daytime before you make up, repeat this. Your powder and make-up go on so smoothly—stay that way for hours.

Send the coupon today for the generous tube and other Pond's beauty aids. Then see if you do not win back that youthful charm every woman should have!

Send for generous supply—

See what this cream will do for you!

POND'S, Dept. C56, Clinton, Conn. I enclose 10¢ (for postage and packing) for special tube of Pond's Cold Cream with generous samples of 2 other Pond's Creams and 4 shades of Pond's Face Powder.

Name_____

Street_____

City_____ State_____

Copyright, 1935, Pond's Extract Company

The Answer to Age *at all Ages!*

★ ★ ★ ★ Youth and Years alike are benefited by these three famous Harriet Hubbard Ayer preparations ...there is no age limit for using them...there is only the age limit that comes from using them...they are the answer to age at all ages, to those who are young and to those who yearn to be young . . . three creams that speak as one to two generations that dream as one . . . enabling daughters to retain their youth and mothers to postpone their years . . . for, that still remains the greatest compliment that can be paid to two generations of women . . . and that is the compliment which women have paid these three Harriet Hubbard Ayer preparations during two generations of use.

Luxuria for Cleansing

Skin & Tissue Cream for Vitality

Beautifying Face Cream for Radiance

THREE AFFINITIES OF A PERFECT SKIN



HARRIET HUBBARD AYER, INC.

323 EAST THIRTY-FOURTH STREET, NEW YORK

Beauty Preparations

Montreal
Paris
London

© 1935–H. H. A., Inc.

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 96)

introduced a well-rounded line of facial preparations that seem to be very successful in keeping the skin young and healthy. Now, she has added a transparent liquid masque to this series, which does all sorts of desirable things for your skin and does them in the short space of ten minutes. You spread this masque on with the finger-tips, allow it to dry while you rest, and then wash it off with tepid water to find your skin glowing and soft as a baby's. For rejuvenation and quick pick-me-ups, this masque is a find. The masque, and her other preparations, can be ordered direct from Miss Greene.

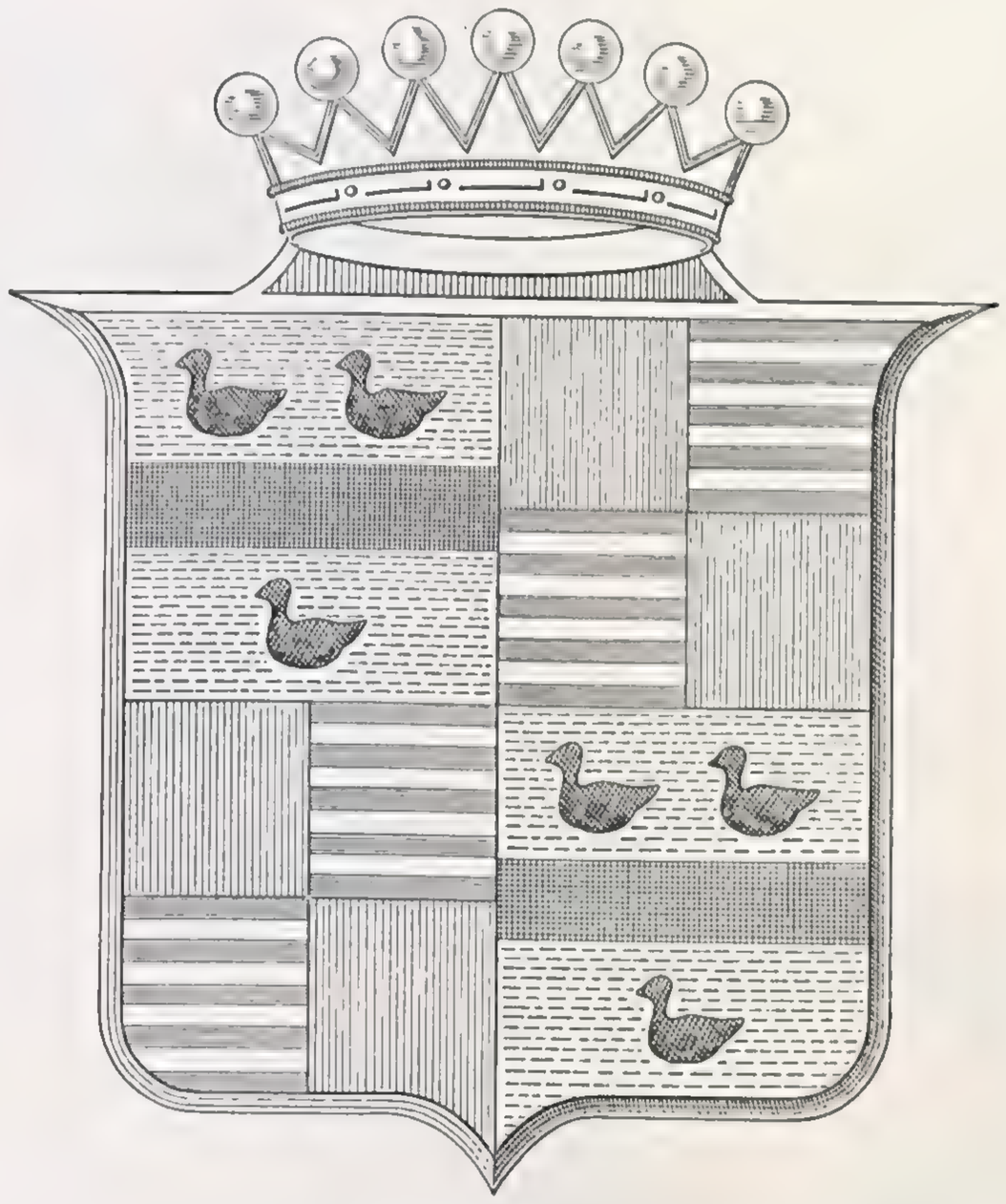
• Suppose you have an oily skin. If you have, one of the things you are continually seeking is a cleanser that cuts the oil, as well as getting your face scrupulously clean. Your quest, then, can be at an end, for there is a cleansing liquid called Amede that answers these requirements to the proverbial T. You apply Amede with squares of cotton, the dirt rolls out in a most convincing manner, and your face feels free of oil for a long time to come. Also, it gives the fresh, tightened feeling that makes your skin feel pleasantly renewed. For an oily skin, Amede can serve as a powder base, as well as a cleanser. For dry or normal skins, use a cream in conjunction with it, lest it prove drying. You can buy Amede at Saks-Fifth Avenue in New York, and also at the cosmetic counters of some of the better shops throughout the country.

• Every time that life threatens to become too serious, something comes along to divert us. This latest something is Twissors. These look like a pair of scissors, but are really a pair of tweezers. Twissors are made by Kurlash, the company that provides all sorts of accessories for the grooming and beautifying of eyes, and they are, of course, intended primarily for pulling out your eyebrows. The points of superiority of Twissors are the fact that they are unusually accurate, they get a good sure grip on wayward eyebrows, and, due to the way they are curved, don't get in your way when you are peering into a magnifying mirror during the pulling-out process. You can buy Twissors for a pittance, in shops everywhere.

• On page 96, you will observe one of the neatest solutions to a beauty problem that we have encountered in some time. The problem is duo-fold—"How to carry perfume in your bag" and "How to buy perfume in small quantities in sealed vials." The solution is Ciro's Peti Pats. Practically every one likes to carry perfume in a bag. A whiff of scent gives a lift like nothing else in the world. But there are drawbacks. In the first place, purse flacons frequently leak or drip. In the second place, once you have purchased a charming little flacon and used up the perfume, either you have to buy another charming little flacon or else go through the troublesome procedure of filling the original again with a dropper. But not so with Peti Pats! When you screw the top off the smart little cylinder, you find inside a bottle that won't let a drop of perfume escape until you turn it upside down and pat it on your hand or hankerchief. So that settles the leakage matter! Then, the other end of the cylinder unscrews, and out slips the inner bottle, so that you can put a new little bottle back in. That settles the refilling problem, because you can buy the refills wherever you buy the Peti Pats. The bottles are filled with the five most popular Ciro perfumes—including the lovely "Réflexions"—, you can buy them in all the better shops, and you will love them.

• Haven't you always said to yourself that, if you had definite, standing appointments for everything in the way of beautification, you would never miss your manicure, your wave, your shampoo? Well, Martin from Vienna is making that all very easy for you, as well as very economical. For a flat monthly sum, which is so modest that we don't see how he does it, you can have your hair cut, shampooed, and finger-waved; your nails manicured; and your eyebrows groomed every week. The best way to take advantage of this is to make standing appointments, so you can always have the hour and the operator you want. Martin, while he is a superior hair-dresser, is no altruist and hopes that, once you have become accustomed to all this fine service, you will go to the shop for your permanent waves, which are good and also very moderate in price. Incidentally, this shop is the first one in which we have seen the new cream polish remover used in a manicure, and we liked it very much indeed.

• We think it is high time that something is said about the improvement that has come about in the depilatory situation in general. Almost every woman uses a depilatory in one form or another, but such a preparation continues to be regarded in the light of one of the less pleasant necessities of life. And this isn't fair, because the better depilatories have been steadily increasing in pleasantness, in simplicity of usage, and in efficiency. This bright side of the matter was brought to our attention again by the arrival of two new depilatories from the laboratories of Madame Berthe. One is the Zip Depilatory Powder; the other, the Zip Depilatory Liquid. The powder is snowy-white and pleasantly fragrant. You mix the powder with water in a china dish to a thick paste, smooth it over the area where hair is to be removed, leave it on a few minutes, wash it off with cold water, and your skin is beautifully smooth and hair free. The liquid depilatory is simply smoothed over the skin with a piece of cotton on a stick. The latter works more quickly and is simpler to use, but its action is stronger, and, for very sensitive skins, the powder is preferable. The directions for using these preparations have been carefully and simply worked out for you, so follow them exactly. These two new products aren't suggested for hair on the face. Madame Berthe intends Zip Epilator for that. You can buy all the Zip products at the cosmetic counters in the leading shops.



For more than thirty years this, the Cadillac Crest, has stood for the finest in quality-built motor cars. To the Cadillac clientele it is a guarantee of inbuilt fineness... to the Cadillac organization, an inspiration to maintain that standard of excellence which, throughout the years, has come to be the Standard of the World.

THE first Cadillac motor car was built to standards which produced the slogan, "Craftsmanship a Creed, Accuracy a Law." From that day to this, "Quality" has been the watchword of the entire Cadillac organization.

In 1915, for example, Cadillac made this statement: "In announcing its purpose years ago, this company said that Cadillac would create a new standard of automobile values. . . . Today the Cadillac is in very fact the standard of the world."

In 1925 Cadillac restated its purpose thus: "Not for any consideration would Cadillac lower by a hair's breadth the standards which have established the confidence of its public."

Now, in 1935, Cadillac reaffirms its pledge. Cadillac will continue to build motor cars to quality ideals. The Cadillac Crest will continue to stand as a symbol of quality design, quality materials and quality craftsmanship in all cars that bear the distinguished Cadillac name.

CADILLAC MOTOR CAR COMPANY

DETROIT, MICHIGAN

Macy's introduces □ □ □ □ □ □ CREPE CARRÉ

—or "square" crepe: its cords and stripes woven in, to form brave checks—either in self tones of solid colors, or in contrasts. (Combine the two and you double their chic.) Crepe Carré, which you'll find only at Macy's, is of Crown Rayon, is twice tested for wash-and-wear, and as genuinely "different" as the most exacting home designer of clothes requires. Its price is typically smart-thrifty, yd. 1.79, as you expect in New York's greatest Fabric Center.

MACY'S FABRICS
★
SIXTH FLOOR



THIS IS QUALITY RAYON CROWN TESTED FOR ★ R. H. Macy & Co.

Vogue Pattern for suit, No. 354, Crepe Carré, 39 in., yd. 1.79

★MACY'S 34th ST. & B'WAY, N.Y.C.

FIVE BLOUSES TO MAKE YOURSELF



6906

• BLOUSE No. 6906—Tailored as precisely as a man's shirt, here's a blouse to wear with a strictly tailored suit. The tucks in back give comfortable fulness. This model is designed for sizes 12 to 44

• BLOUSE No. 6946 has a rippling jabot and a tied band collar that look particularly chic with a wool town suit. This blouse is an "Easy-to-Make" model, and it is designed for sizes 12 to 44



6946

6947

• BLOUSE No. 6947—The prim little collar, the high patch pockets, and the side slits are all high lights of this blouse. A belt in back keeps the waist-line trim. Designed for sizes 12 to 40

6969

• BLOUSE No. 6969 has all of the soft charm that's so smart this spring. Clusters of tucks are released into a frill down the front, and the collar and above-the-elbow sleeves are tucked, also. This is designed for sizes 12 to 42

• BLOUSE No. 6908 has an interesting new jabot that cascades in a U from a demure bib-shaped yoke. The sleeves may be full length (as shown) or short. Designed for sizes 12 to 44

6908



MIRROR, MIRROR, WHY MUST IT BE
A SHINY NOSE I ALWAYS SEE?

My dear, your powder shines your nose

CHANGE TO PRIMROSE HOUSE CHIFFON; IT CONTAINS NO SHINY SUBSTANCE TO CATCH THE LIGHT

A SHINY nose is a thorn in the heart of charm, and every woman knows it blessed well.

Primp as she will before the mellow mirror of her dressing table, the world's bold light outside glows on her nose like a lamp.

That's why, just before she makes a public entrance, the wise woman quickly works the wiles of Circe with powder puff.

But it's a wiser woman still, who learns the truth about powder; if she has a shiny nose it may be the powder she's using that turns her nose into myriad tiny, shiny mirrors.

At last, a powder that can not shine

Most face powders do not perform the duty to which you set them because they contain a substance whose tiny facets catch the light and shine like a beacon on your nose.

That's why so many noses, no matter how meticulously powdered, shine so radiantly in the light of day.

But Primrose House Chiffon *contains none of this substance.* The shine has been cunningly removed by a special process.

And another exclusive process makes this divine powder cling fast to one's face all day.

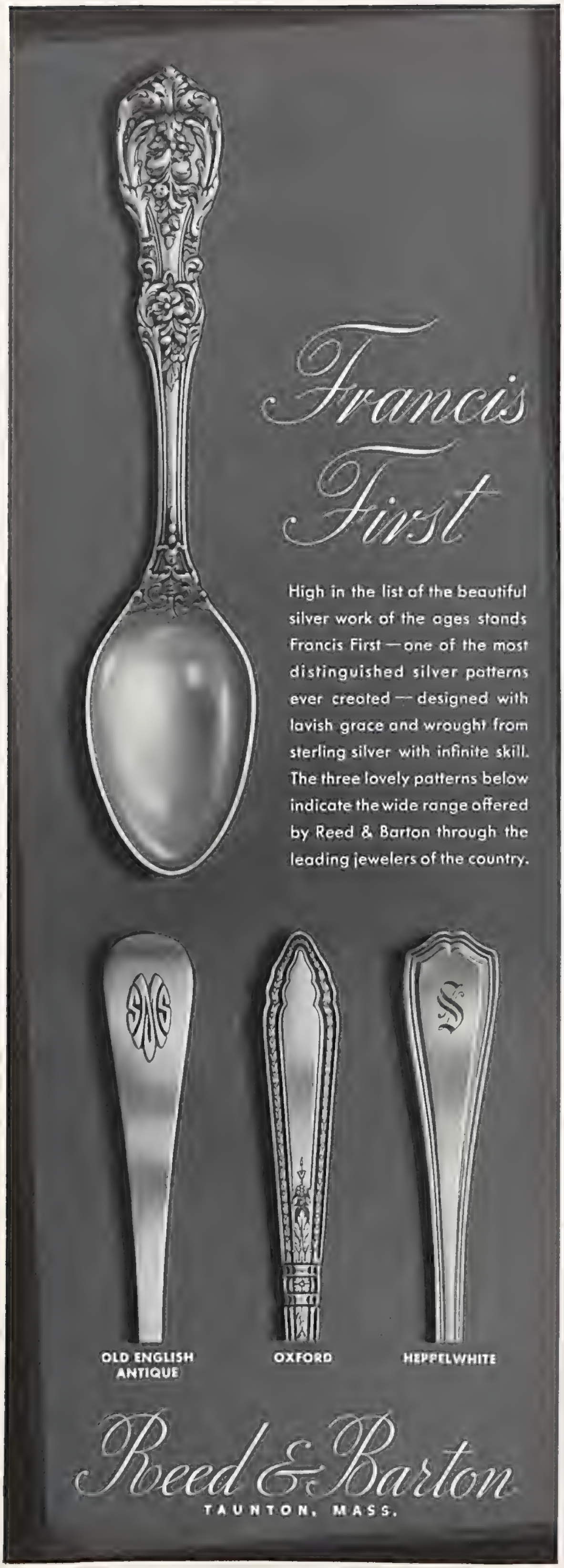
That's why so many women who know their lures use Primrose House Chiffon powder. They just know it's shine-proof.

If you want to show a nice dull finished nose to the world, get a box *aujourd'hui.*

Eight lovely shades to suit your horoscope. Priced at $1 and $3 a box.

Primrose House

595 FIFTH AVENUE, NEW YORK



SHOP-HOUND

(CONTINUED FROM PAGE 94)

Avenue) comes along now and makes it possible for your fancy to run completely free when it comes to knit wear. She will show you models and colour sketches along with fifty different colour schemes in knitted tweeds with various weaves (loomed on a hand-guided machine). If you see a checked tweed-knit, say in brown-and-beige, and you crave a dash of orange, you can have it—if not in a twinkling of an eye, at least in ten days or two weeks. The suits, of course, are made to your own measurements, and you can choose the types of scarfs, sweaters, and such to go with them. Nothing is cut and dried, and you don't go away with blue when you want brown. Miss West scoffs at knits that stretch and sag; they should be made well, blocked well, and of classic design, so that they can be worn for years. The prices start at about $22.75 and go up to about $50. You will find Jean King making hats here of Martha West fabrics—the prices start at about $10.

• Saks-Fifth Avenue is full of service ideas. The newest—and one of the best—is the ensemble service. Every spring, you start out shopping for an ensemble, and you are balked at every turn. You like a coat, you can't stand the print of the dress. Or you like the dress, but the coat is only three-quarters length and lined with the dress material, so that it can't be worn with anything else—and so on. But just trot up to the fifth floor of Saks, and your ensemble path will be smoothed out. Saks will make any combinations of dress and coat that you want. Your coat can be any length, lined with any material, and your dress can be in any style or colour. This shop will make a plain and a print dress to go with one coat and create a little variety in your wardrobe—all very accommodating and thoroughly practical. Prices range from about $70 to $125 for an ensemble.

• The Dobbs-Blazer family are stepping out for spring—"Valerie," "Sheila," and "Brinda," three hat-girls perennially young, fresh, and joyous. This season, they are blazer in fact, as well as in name, and by their bright coloured ribbons you may know them—know them and love them. All of the skill, fineness, and fashion known to a Dobbs hat is personified in these three models, which are made of felt, Panama, baku, or bramatt straws. "Valerie" is an insouciant sailor in delightful agreement with your spring tailored suit. "Brinda" puts you under a bewitching brim and adds great dash to the simplest knitted frock. "Sheila" is an adaptable lass going around with country tweeds, as well as with town silks. "Valerie," and "Brinda," and "Sheila" are at home in Dobbs' Fifth Avenue shops, Stern Brothers, and in other smart shops throughout the country. The price is easy on your allowance—about $10.

• Cables from Paris are full of the tailored-suit epidemic that is about to descend this spring. Wilkes and Company (74 East Fifty-Sixth Street) will see you safely through with perfect measuring, cutting, and fitting. I saw Mr. Wilkes (personally) fitting an Oxford-grey covert-cloth suit on a tall Englishwoman, and the result was very impressive—easy shoulders, tapering waist, narrow hips, and a skirt with plenty of swing, but no bulky fulness. He likes to tailor the blouse for your suit so that everything agrees—or disagrees so thoroughly that it is smart. He will make you a dressmaker or classic type of suit in hand-picked woollens, including a blouse, for about $85.

• It's only fair, if women are going to knit and weave, that men should be allowed to whittle and do cabinetwork. L. Wild has all the rare and exotic woods to inspire them in his shop at 510 East Eleventh Street—such things as zebra-wood from Africa, which is really striped like a zebra, and Oriental wood from Australia, which smells pretty high. Any wood is cut to size for you, whether you want it for model ship-building or antique repairs. Mr. Wild carries every type and colour of inlays and veneers, from black ebony to the pure white of holly. When he gets his third request for some strange wood, he takes it seriously and doesn't rest until he finds it—like Harrods in London stocking trained fleas. He also sells implements to use on wood, as well as glass eyes for those wooden animals for lawn ornaments. It's a unique place, all in all.

• Lucienne Dutacq came to America about three years ago and set up shop at 965 Lexington Avenue, leaving her sister, Ninie, behind in Paris in her shop on the rue Saint Lazar. They do what might be called a sister act across the Atlantic, exchanging ideas and croquis. Lucienne used to be with Patou, and she still has big couturier standards when it comes to fabrics and work—although she claims to be only a little dressmaker herself. She works with whatever material you choose, but naturally prefers Ducharne, Bianchini, Rodier, and such fine French fabrics. She is happiest when she designs for you, although she is quite content to copy anything you want. All of her things are hand-finished, and her details are flawless. The actual work costs about $25 for an evening or day dress—naturally, the material is extra. Some of her best customers come from her sister in Paris, glad to find some one to carry on the good work here.

• The Westport Antique Shop, on Madison Avenue at Fifty-Third Street, has a miniature Staffordshire tea-set that is a gem of microscopic beauty (for about $28). This shop also has a brass tip-top table (at about $8) and a perfect pair of early American brass candlesticks (about $3.50)—all about as big as your thumb. I was particularly interested, since I had recently seen Helena Rubinstein's beautiful collection of miniature furniture and bibelots made by master craftsmen. Madame Rubinstein has spent years collecting hers from all over the world, and she has them arranged in miniature period rooms. However, it is fun to have even a few pieces that fit in your particular type of room. Some of the things you can use, such as an old Georgian silver candlestick and match holder. Small as this piece is, it is good to keep the candle burning to light cigarettes. (This piece costs about $35.)

How French Women Manage to Make Up Only Once a Day

Yet...Stay Perfectly Made Up All Day Long!

9 A. M. *You apply it before your own mirror — and get a perfect and even color.*





5 P.M. *It's still perfect — just as it was a minute after you applied it! Ends constant making up in uneven light during the day.*

A Discovery That's Become The Rage of Paris — And That's Making Women Everywhere Discard Old-Time Powder Rouges!

IN PARIS women have found a new way in make-up. A cheek make-up that stays just the way you put it on all day long; no matter *what* you do.

You apply it in the morning—and forget your cheeks all day long. Walk, dance, go in a pool — do anything you like — yet your cheeks are divinely perfect without a further thought!

It's the newest creation of Louis Philippe —world-famed colorist — whom women of Paris follow in matters of make-up like a religion.

What It Is

It's a delicate *cream rouge*, called *Angelus Rouge Incarnat*, that comes in tones to blend with every complexion, eye-color and hair. Subtle, natural tones that actually match the color of the human blood. And thus provide a natural, *undetectable* cheek make-up.

Apply it, and only under a magnifying glass can even an expert detect that it is not the *natural* flush of your cheeks. *For, being a cream rouge, it blends directly into the skin.* Old-time powder rouges touch only the surface. Hence, rub off, blow off, become uneven and disillusioning.

Women Quitting Powder Rouges For It

On every side women are quitting old-time powder rouges for this remarkable creation. For it does what no other rouge does or has ever done — provides a NATURAL color that lasts all day.

It ends hurried, uneven, artificial make-up put on under improper lights. You apply it at your own dressing table, and *know* that it's on evenly and properly. You can use it, too, on both the lips and cheeks. And thus gain a *perfect color harmony*.

Try it — *Angelus Rouge Incarnat*. It's on sale at all drug and department stores in little red boxes (about the size of a quarter) and costs only a few cents. You'll find complete color charts wherever you go to buy it. Use it just once, and you'll never again use a powder rouge. For what it does will amaze you.

Angelus Rouge Incarnat

IN THE LITTLE RED BOX

- FRAMBOISE
- SUN ORANGE
- POPPY
- LIGHT
- PANDORA
- MEDIUM



LOUIS PHILIPPE ANGELUS LIPSTICK



IN SAME COLORS FOR A PERFECT COLOR HARMONY

BOTH BY LOUIS PHILIPPE — WORLD-FAMOUS FRENCH COLORIST



Design Reg. U. S. Pat. Off.

THE NEW SPRING

Twin-Jacket Rumson

IN KENWOOD TWEEDS

This suit, with its "twin-jacket", is practically a whole wardrobe. Unhitch the revers from their four button moorings and you've got a double breasted swagger coat. Underneath is a pencil-slim two piece suit with a tailored skirt. It comes in both monotones and plaids—you mix your own. Basic colors are navy, rose, brown and mist blue.

Rumson Shop, Fifth Floor

Skirt 8.95 Cardigan 13.95
Short swagger 16.95

Lord & Taylor

Fifth Avenue, New York

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of totally unrelated questions, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss F. McD.: I frequently spend week-ends with some very dear friends at their house in the country. It always seems so formal to write a "bread-and-butter" letter after each visit. Is it necessary to write such a letter in this instance?

Ans.: We think it very important that a letter be written after each week-end visit. There is no hidebound rule of etiquette that demands such a note, but a gracious gesture of appreciation for hospitality is one of the amenities of social intercourse. There is no reason why your notes should appear formal, if you make a point of alluding to some event of the week-end that you enjoyed particularly.

Miss M. V. M.: I am planning to visit friends at White Sulphur Springs for two months, and, before I leave, I know that there will be many people I should like to entertain in return for their hospitality. Please give me a few suggestions for entertaining them.

Ans.: Before leaving, you might arrange at some hotel or club to give either a luncheon or a cocktail party to which you can invite those to whom you feel you owe hospitality. If you are not in a position to do this, you might send flowers accompanied by a note of thanks, to these people before you leave.

Mr. V. M. K.: Will you please explain to me, in full, the use of a coat of arms?

Ans.: Unless the members of a family have always used a coat of arms from the time they came from Europe, bringing with them the right to use a crest, it would be a rather ridiculous affectation suddenly to begin using a crest.

However, if your family has always used a crest, you may use it to mark silver, linens, writing-paper, and tooled leather accessories.

Mrs. F. M. P.: Will you please tell me the proper way for a maid to answer the telephone besides saying "hello"?

Ans.: "Hello" seems the most logical way to begin a telephone conversation, as usage has made it the word by which two people recognize that telephonic communication has been established. However, if you wish, your maid might say "Good morning," or "Good afternoon," and then add, "This is Mrs. Jones' residence." Or she may announce the number, as "This is Caledonia 2-1045." Anything more brief or unexpected—such as a single word replacing the word "hello"—is apt to leave the caller feeling uncomfortable and slightly at a loss as to how to continue.

Mrs. M. V. B.: Two friends of mine were married recently very quietly. While I know that a wedding present should be sent to them as soon as possible, I am wondering how long I may wait before buying a gift for them. I do want to give something that will be useful and suitable. Is it necessary for me to give some sort of a party to entertain the bride and groom?

Ans.: There is really no time limit for sending a wedding present. However, if for any reason you are going to be delayed, it would be courteous to mention to the young couple that you are remembering them, but are waiting until they have settled in their new home so that you can choose a gift that is different from the others they have received.

The question of entertaining for the bride and groom is entirely a matter of how well you know them and your own personal circumstances. A party in the young couple's honour would be a polite attention, but is not obligatory.

Mrs. W. W. B.: I have just received my divorce and have been granted permission by the courts to resume my maiden name. Is it correct to do this? If not, what name should I use on my visiting-cards, and what signature?

Ans.: It is not socially correct for a divorced woman to resume her maiden name. She should combine her maiden surname with her former husband's surname. For example—Mrs. John Brown, who was formerly Mary Hill, would be known after her divorce as Mrs. Hill Brown, and she should continue to sign her name as before: Mary Hill Brown.

Mrs. E. I. McC.: Since I am making several changes in the arrangement of my living-room furniture, I am anxious to know if coffee tables are still being used in front of sofas? If so, what type would you suggest for a Georgian room in a small house? Is it ever correct to place a small sofa diagonally across the corner of a room instead of parallel to, or at right angles to the wall?

Ans.: Coffee tables are such a convenience that they'll probably always be used wherever they're needed. For a Georgian room, a coffee table of Chinese Chippendale design would be appropriate and attractive.

The appearance of a room as a whole is most pleasing if the rule requiring the principal pieces of furniture to be placed in line with the wall is followed. Professional decorators recognize and generally follow this rule.

Mrs. W. H. P.: I am planning to serve two wines at a formal dinner. Will you suggest the names of two that would be (Continued on page 105)


PARFUM
PRÉSENCE
PRÉSENCE
THE MAGNIFICENT
the new perfume
by HOUBIGANT

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LIDO DECK ROUTE TO EUROPE

Look at their gleaming decks — Lido Decks! At a glance you discover the secret of one of the greatest travel pleasures of today. To cross on the sparkling Southern Route . . . and to travel on ships *built* for sunshine, for blue-dark waters, for Riviera life at sea!

Once across the Gulf Stream you discard your top coat . . . the sun is shining! Everybody is on deck in sport clothes — playing or promenading.

It makes little difference which vessel. The Rex . . . holder of the prize Blue Ribbon of the Atlantic. The Conte di Savoia . . . world's only gyro-stabilized liner. The Roma, original Lido vessel. The Cosulich liners Saturnia or Vulcania . . . each with a whole deck of private verandah-suites. Or the de luxe Conte Grande. Each is a true "sun-ship" . . . offering an added thousand miles of cruising east of Gibraltar at no added cost!

ITALIAN LINE

Write for illustrated literature to **LOCAL TOURIST AGENT** *or our nearest office.—New York: 1 State Street; Philadelphia: 1601 Walnut Street; Boston: 86 Arlington Street; Cleveland: 944 Arcade, Union Trust Building; Chicago: 333 North Michigan Ave.; San Francisco: 351 Bay Street; New Orleans: 1806 American Bank Building; Montreal: Architect Building, 1133 Beaver Hall Hill; Toronto: 159 Bay Street*

ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 104)

suitable, and tell me the correct type of glass in which each should be served; also the correct temperature?

Ans.: If you are planning to serve two wines, we suggest sherry with the clear soup and a red Burgundy with the meat course. Sherry should be served at room temperature in a V-shaped sherry glass, and the driest types are best with soup—for example, Amontillado, Manzanilla, Fino, or Vino de Pasto.

The most famous red Burgundies are, of course, Romanée-Conti and Chambertin, which are about equal in excellence and cost. It is quite possible, however, to have a delicious Burgundy that is neither famous nor expensive. Beaune, in a good year, for example, is a first-rate wine and not a high-priced one. All red Burgundies are particularly good with beef, mutton, and game.

Most red wines are improved in quality by decanting. The wine should be slowly poured from its bottle against a light into a clean, dry decanter. The moment any sediment appears in the wine, pouring should be stopped, and whatever wine remains in the bottle should be thrown away. Before decanting, the bottle should stand for several hours in the room in which the wine is to be served.

If you prefer to serve oysters or clams in place of soup, or to preface the soup with the fish, a dry white Bordeaux, such as Graves, or a dry Sauterne or Barsac, may be substituted for the sherry. A dry white Burgundy, such as Chablis, is best of all with shell-fish. White Bordeaux should be slightly iced, and a large tulip-shaped or spheroid glass is correct for this wine. White Burgundy is served chilled, but not iced, in a medium-sized tulip or spheroid-shaped glass. White wines should be poured from their own napkin-wrapped bottles, since decanting tends to impair the delicate flavour and bouquet of these wines.

If you prefer to have a wine served with dessert, you might follow either of two courses: serve a red wine with the meat, followed by a sweet wine, such as the sweeter types of sherry, Madeira, Tokay, or champagne, with dessert. Or, serve champagne straight through the meal, providing that a dry variety is served with the meat, and a sweeter type makes its appearance with the dessert.

Champagne glasses may be either the shallow, saucer type or the deeper, spheroid type. Champagne should be well iced, particularly if it is of the sweet variety.

Mr. H. V. H.: I have recently taken a bachelor flat, and I want to establish a small wine-cellar. I have four large closets, one of which may be used for this purpose. (Continued on page 110)

DESIGNS FOR DRESSMAKING



370 6967 367 6977

Voluminous sleeves, suit-dresses, shoulder-wide revers—all of these are important fashion points for spring. And they're all featured in the smart costumes that you see sketched here and on pages 92 and 93. The models are designed for sizes: 370 and 6966 in 14 to 40; 6967 and 367 in 12 to 42; 6977 in 12 to 40; and 6958 in 14 to 42



6958 6966

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES WILL BE FOUND ON PAGE 139.

SALUTE TO SPRING

BY *Martha West*



GRAY-O'REILLY

A season to be gay in, a challenge to get out and walk, to wear your Martha West Suit . . . to enjoy its short jacket and freedom pleated skirt . . . to thank heaven for a Shop that turns out knitted fashions that are thorobred in every detail. The model you are admiring comes in red, rust, blue and gray effects. Sizes 12 to 42. $37.75.

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Martha West

SPORTSWEAR ORIGINATOR

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OBTAINABLE IN CALIFORNIA ONLY AT Roos Bros.

TAKE ONE PERFECT SPRING ENSEMBLE

Switch your accessories

. . . THEN YOU HAVE TWO



Vogue says "checks"... and here they are in their newest variations. The one piece frock of navy blue Ravasheer with blue and white round check jacket and buttoned-on kerchief is very swagger. Slip off the jacket and scarf, select a couple of the new Fashion Portrait accessories—bag, gloves and hat or scarf, belt and hat... powder your nose with the new matching compact and you look entirely different and very smart. Frock and jacket of Ravasheer, a lovely cool sheer matelassé woven of Enka rayon, in navy with navy and white jacket, brown with brown and white—12 to 40—$29.75

Fashion Portrait Accessories made of Crepe Swav, a new Dobby weave flat crepe of Enka rayon with smart printed design of square dots on bright and dark grounds. These new accessories may be purchased at any of the following stores:

Nieman-Marcus, Dallas, Tex. • Burdine's, Miami • John Wanamaker, Philadelphia • L. S. Ayres & Co., Indianapolis, Ind. • Wm. Filene Sons Co., Boston • G. H. Fox, Hartford, Conn. • Joseph Horne, Pittsburgh • The Hecht Co., Washington • Bon Marche Co., Lowell, Mass. • Gladdings, Providence • Bloomingdale's, New York • Thalhimer Bros., Richmond, Va. • Joske Bros., San Antonio, Tex. • Boston Store, Milwaukee • E. E. Atkinson & Co., Minneapolis • May Co., Los Angeles • Levy Bros., Houston, Tex. • Abraham & Straus, Brooklyn • John G. Meyers, Albany • Davison-Paxton, Atlanta • M. O'Neil, Akron, O. • Stix, Baer & Fuller, St. Louis • Raphael Weil, San Francisco

● The frock of Ravasheer may be found in your favorite shop, including many of those listed above. If you cannot locate the dress write to David H. Lowenthal & Son, 550 Seventh Avenue, New York.





HATS FROM REBOUX (LILLY DACHÉ)

HORST, PARIS

• The dashing brigand hat above is of wine-red milan straw, with a wide brim shooting high on one side and plunging low on the other, and a lighter red grosgrain chou—a perfect hat for the high-curled coiffure. Herz made the chalcedony and amethyst clip

• The second hat, of black straw, sweeps far to one side of the head. Bands of pistache, red, and yellow grosgrain streak across the crown. This coiffure, too, looks well under a slanting brim. The Herz clip is of crystal and diamonds

THE HAT RULES THE HAIR

(CONTINUED FROM PAGE 82)

yellow orchids evolved by Irene Hayes) have the same movement as the coiffure itself. Incidentally, there are any number of lovely flower ideas for evening coiffures, and Miss Hayes is a genius at executing them—anemones in a semicircle at one side; tiny bunches of violets; and lace flowers, two or three on each side of the head, in graduated sizes. This evening coiffure, it might be noted, was done with fine hair, immediately after a permanent wave, which should counteract forever any theories about hair looking fuzzy after a permanent, provided that it is a good permanent.

Many of the new little hats still have elastics to keep them from blowing off your head. In this case, there is an even more imperative need of ringlets in the back, because glimpses of the elastic across the back of the head give an immediate feeling of poor grooming. It is only the little hats that sit so far up on the head that make the swirl at the back look too severe. Otherwise, this swirl is always a delight on a well-modelled head, and so is hair that is trained to go straight up the back. If your hair doesn't stay put in these lines, Charles of the Ritz has a miraculous way of setting it, so that the hair stays in place as though it grew that way.

Of course, you can't have read this far without knowing that you have to have a good permanent wave or naturally curly hair, as well as a good hairdresser, to achieve these coiffure transformations. And you must let your hairdresser cut your hair so that it will really lend itself to these backward and forward manipulations. But with that behind you, you can do wonders for yourself. Get your coiffeur to teach you exactly how to comb it. He will welcome the chance, if he is a good hairdresser. Provide yourself with a waving lotion, and curl the ringlets up with hairpins or over metal curlers or on little kid curlers. Wear a net over your hair to bed the first night after the wave is set. It all helps, and it becomes second nature after you practise a bit.

VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 77)

æsthetic truth. Devotees who scorn, boundlessly, the shining line of Rockettes, or any dancers who dare to be easily appealing. Charm, allure, grace—those are only for the tired business man.

If this be so, name us among the tired business women. Give us, any day, any hour, the floating ballroom manœuvres of a couple like Lydia and Joresco, or Minor and Root. In their gliding, in the arch of these women's backs and the swirl of their skirts in the semi-darkness, there is magic, and the illusion of romance.

Give us—and we will be eternally grateful—the divine frenzy of Fred Astaire and Ginger Rogers, who stop the show in their new film vehicle, "Roberta." (Continued on page 108)



In Warner Bros.' "GOLD DIGGERS OF 1935," Buick is featured with Dick Powell and the Berkeley Girls. Warner Bros. consistently choose Buick for shots of lavish musical revue display, and for those depicting people in the modern manner.

Hollywood—Creator of Style—Chooses BUICK for Its Own

In brilliant Hollywood—where picture directors and stars create the styles for a nation—Buick plays the star style part. A world once ruled by Paris now looks to Hollywood; and there Buick is the featured car. In production after production, for the hit pictures of the year, Buick is chosen . . . just as it is favored by those who value the prestige of modish, modern design. ¶ All you have ever known or heard of Buick size and roominess . . . of Buick quality and dependability . . . luxury, performance and economy . . . is now surpassed. To see Buick today is to feast your eyes upon aristocratic, sparkling style. To drive it is to gratify your enthusiasm for unsurpassed performance and to enjoy the unprecedented ease and simplicity of the newest automatic operating features. To ride is to know the finest of all fine motoring. ¶ Twenty-five beautiful models, in four series. Four popular price groups, $795 to $2175, list prices at Flint, Michigan. Prices subject to change without notice. Special equipment extra. Favorable G. M. A. C. terms.

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WHEN BETTER AUTOMOBILES ARE BUILT—BUICK WILL BUILD THEM



NELSON

Even with moderate skill in crocheting, you can make this classic shirt-waist frock. Merle Munn designed it, using Lily Mills' Frost-Tone rose mercerized cotton. Directions and crochet cotton are to be had from Sara Hadley, New York. Or write to Vogue (please enclose a stamped envelope) for the directions. The rose felt hat with a brown grosgrain band is from Janet-Fifth Avenue

VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 106)

Give us the wild strength of racial dancing: Escudero, cruel and taut as a bow, with his yelling, stamping gipsies. Or the sinuous, protracted obscenity of rhumba dancers, shaking to a beat that would heat the coolest blood. Or the fierce national purity of an Argentina, with her castanets clattering like rain in hell.

Give us the entrechats of Lichine or Paul Haakon's brilliant flight, or the young pirouettes of the American Ballet pupils. Or the simpler moods of such expert groups as the Albertina Rasch and Mildred Strauss dancers. Here is the joy of control, the ecstasy of precision. Here are creatures of beauty in attitudes of beauty.

Or, if that very precision strikes you as artificial, turn to the masters of loose dance on our Broadway stages: Hal Le Roy and Paul Draper in "Thumbs Up!", Ray Bolger in "Life Begins at 8:40,"—Vilma and Buddy Ebsen—all of them jointless, smiling, dancing in blissful sleep. (Here we must interrupt our rhapsody to complain at the way Hal Le Roy keeps fidgeting with his hat, and at the fact that Paul Draper's dances are twice too long and a bit too well bred.) Here, in spite of that, are youth and pleasure and foolishness, coupled with a pedal agility that is in itself poetry.

Give us, instead of The Modern Dance, the best-trained choruses in town: the Rockettes at the Radio City Music Hall, unearthly and stirring in their drills; the revue choruses, less precise, but making every movement pleasurable through their own comeliness; and the girls at the Casino de Paree, who are indeed passing fair. Their gestures may be limited, but their verve is not, especially now that they have the flutter of Mitzi Mayfair to contend with in the elegant new Lew Brown-Harry Akst revue (with its dose of Elsa Maxwell for the carriage trade).

While we are on the subject of choruses, we should like to comment on the growing trend towards macabre numbers. It is a rather naïve and often very effective concession to "modernity"; usually expressed by green lighting, tortured calisthenics, and a mournful drum. But the macabre in revues, try as it will to be advanced and meaningful, is saved from the cerebral curse by the lavish—and eventually triumphant—presence of personal beauty.

Modern dancers and modern painters have laboured under the same delusion. They both have sought to recapture the "primitive" in their art, not realizing that the primitive is only another word for the natural life-urge of the present. The amiable kicking of a chorus girl is primitive; the artificial recreation of primitive patterns is the height of decadence.

It is in the so-called sordid commercial chaos of the revue stage, as a matter of fact, that the New Dance is born and flourishes; not in the studios of aesthetes.



NOT ALL two-way stretch foundations are alike. This amazing fabric still requires genius in design—skill in tailoring. • That is the reason for the unusual popularity of Miss Today girdles and all-in-ones. Their brilliant designs, their perfect workmanship create figure molding garments that really mold—that really beautify—with complete absence of harsh restraint. • Miss Today Foundations (girdles and all-in-ones) are available at the better stores and shops in a wide range of all-elastic as well as elastic and fabric styles. • Made in various lengths and developments to fit *every* figure type. From $3.50 to $12.50. (The style illustrated No. 9040, made of Lastex, is $12.50.)

Made by American Lady—that's important! It means impeccable styling . . . exacting workmanship. It means that this garment has been cut by hand and individually sewn . . . just as your dressmaker makes your smartest gown! No matter what type of foundation you desire you will be best served with an American Lady product.



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Sun shots

IN AIR—ON LAND—BY SEA

● This season the Sun-Bound have not been content merely to see and enjoy their journeyings. They have carried their cameras in air—on land—by sea. And they have recorded all the glamour and luxury of life in the sun. The cloud-hung vistas of the air—the slow roll of tropic seas—palm-fringed horizons of the tropics—intimate glimpses of friends enjoying sun and surf—all have been subjects for their gay series of sun shots . . . as you see by a few shown here.



● (Right) Mr. and Mrs. Drayton Cochran, enthusiastic air travelers and camera fans, were snapped as Mr. Cochran took a picture of the pilot of the Florida Flyer, the new Douglas express plane of the Eastern Air Lines. Mrs. Cochran is the daughter of Mr. and Mrs. Charles Lanier Lawrance of Long Island. Mr. Lawrance is one of the most distinguished members in aviation circles.





● (Far Left) Mr. Cochran snaps Mrs. Cochran as she waves good-bye from the cabin of the Florida Flyer, bound for Miami.

● (Near Left) Mr. Cochran gets in an oblique air shot of a lazy, sun-drenched Florida land and seascape.

● (Below) Mr. F. M. Bacon III is almost as camera-minded as his wife, known in professional photography circles as Toni Frissell. He prefers the Vollenda because it is small, and here are two of his most recent sun shots. (Enlarged.)







● (Above) Mrs. William Wetmore, snapped by Mr. Bacon, seen here at breakfast at the airport of the Pan-American Airways, is spending the winter at her orange grove near Palm Beach.

● (Right) Mrs. Howard Cushing, snapped by Mr. Bacon, is one of the most beautiful women in New York. Here she is basking in the Palm Beach sun, after flying down in a private plane for a short stay.

● Mr. Drayton Cochran uses the Kodak Retina, the newest miniature camera. It makes 36 pictures at a loading. Priced at $57.50. Mrs. William Wetmore and Mr. Francis Bacon III are Kodak Vollenda enthusiasts. This popular miniature camera is much in vogue here and abroad.

Mrs. Howard Cushing and her Kodak Duo Six-20 are seldom parted. It is the miniature that makes larger pictures. Priced at $52.50. . . . Eastman Kodak Company, Rochester, N. Y.



. . the bitter-sweet orange marmalade just makes a breakfast

It's nice to know of preserves and jellies made from table fruit

. . . by HELEN THURSTON



You see, these preserves and jellies are not made from the usual market-grade fruit at all!

Instead, into them goes only luscious table fruit—the very same kind they put up in "bon voyage" baskets and show in smart food shop windows.

I find the Tea Garden people go right to select orchards. They accept only fruit you'd serve your most "choosy" guest. Then they pick the fruit full ripe, really *rush* it to Tea Garden kitchens!

Because, mind you, getting the fruit dewy-fresh and unblemished is important. It lets Tea Garden hold in all the bouquet and flavor, all the health elements, that are found close to the skin of the fruit.

That's *why*, in nutritional value, these fine preserves and jellies are like fresh fruit itself. Nothing but pure sugar and fruit is used, so even children may eat them freely.

Which of these delicacies to try first? I believe the first Tea Garden sweet *I* used was the tart red currant jelly. I served it with baked ham and yams to rather special guests, and I felt it did things for the party.

Later I made friends with the cool mint jelly for serving with spring lamb, the dark winy Concord grape with prime ribs of beef, the flavorful blackberry jelly with pork roast.

But I think I'd urge you to *start* with Tea Garden's unusual bitter-sweet Orange Marmalade, with toast at breakfast. That morning serve Tea Garden figs in syrup as your breakfast fruit. And finish with Tea Garden cane and maple syrup—on hot cakes or waffles.



Then, the first evening you're serving cold meats or fowl, you *must* try the sweet-pickled whole peaches and apricots Tea Garden makes. And the watermelon disks, too.

That night make your salad Tea Garden artichoke hearts quartered on crisp lettuce with your favorite dressing. And for the cocktail, the tender garnishing cherries are perfect.

Would you like my manual suggesting ways of serving these sweets? It's called, "It All Depends On What You're Serving." My folder, "Someone Ought to Expose Us for What We've Done to the Heart of an Artichoke," is yours free, too. Just write me in care of Tea Garden Products Co., San Francisco.

Tested and Approved 4446 Bureau of Foods Sanitation and Health



ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 105)

Will you please tell me what sort of equipment I need, and how the wines should be placed?

Ans.: The first thing to consider is the location of the closet. Choose one that is as free from vibration as possible, and one that is not too near the kitchen, since an even temperature of from fifty-three to fifty-five degrees is considered the best for the keeping of wines. We suggest that you purchase wine-bins (they're available from most of the better department and hardware stores) that are especially constructed to hold bottles. On the bottom racks in the bins, place your white wines. Then, the red wines. Next, above them, Madeira, sherry, and port, and, on the very top racks, liqueurs and spirits. All of the bottles should be placed on their sides, with the exception of those containing gin, whisky, brandy, and Madeira.

Mrs. A. A. H.: My two daughters are to be married at a double ceremony the latter part of next month. Will you please tell me if their father should give them both away, and, if so, how this part of the ceremony should be conducted?

Ans.: There are no rigid rules of etiquette about double weddings. However, the father usually gives away both daughters. We think that it lends more dignity to the ceremony if one daughter goes up the aisle on the arm of her father, while an uncle or some other close relative escorts the other bride. The uncle may step aside at the chancel steps, and the father take part in both ceremonies.

It is also quite possible to have the wedding ceremony of one bride performed and, after her wedding party has gone down the aisle in the usual manner (or, perhaps, merely taken a position at one side), to have the second service. In this case, it is really two separate weddings which are performed. However, either way is perfectly correct.

Mrs. J. D. D.: I am planning to buy new uniforms for my servants (a cook, a housemaid, who also has partial care of my children, and a parlour-maid), to wear in my country house. Will you give me suggestions for correct and attractive colours and materials for both morning and afternoon uniforms? Could I have mauve uniforms?

Ans.: Almost any pastel shade of a not-too-conspicuous colour is correct for summer uniforms for servants. Mauve would be very attractive, provided that it blends with the colours used in the decoration of your house. While it is not necessary, by any means, to dress your servants in the predominating colour scheme of your house, it is more harmonious to choose a shade that is at least related to the general scheme of the interior decoration. The cook, however, is always dressed in white poplin or cotton broadcloth uniforms.

In the morning, both the housemaid and the parlour-maid should wear poplin or chambray dresses. In the afternoon, the parlour-maid may change to a crêpe de Chine uniform, but the housemaid generally wears a cotton uniform all day, especially if she is taking care of children.

Caps, aprons, cuffs, and collars should be simply cut. However, they may be made of finer materials for wear in the afternoon and evening.

Miss F. M. T.: In addressing a letter to a man, which of the two forms, "Mr." or "Esq.," should be used with his name? May a social note be sent to a man's place of business if no other address is known?

Ans.: "Mr." is the French form of address, "Esq." the English. And the better-bred people in this country follow the English form. Since you know only the man's business address, there is no choice. However, it is better form to address a social note to a man to his house or his club.

Mrs. A. B.: I should like to have a suggestion as to canapés or other accompaniments to sherry, which is to be served instead of cocktails before a buffet dinner.

Ans.: We do not think that the canapés which are served with cocktails are appropriate to serve with sherry. Rather, the slightly sweetened wheaten biscuits, served lightly buttered and warm, are more suitable and delicious with sherry.

Mrs. J. L. W.: I am giving a party for my small son on his seventh birthday and inviting about twenty other children, both boys and girls, between the ages of five and ten years. Will you tell me what sort of entertainment I can provide for them, and what sort of supper? Also, how should the invitations to such a party be worded?

Ans.: The invitations to your son's party may be written either in the form of a note to each child or formally in the third person. The note might read as follows:

"Dear Ellen: I am giving a party on Wednesday afternoon, the sixteenth, at three o'clock. Will you please come?

With love,
John"

Or:

> Master John White
> requests the pleasure of
> your company
> on Wednesday, June sixteenth
> at three o'clock
> R.s.v.p.

Of course, it is quite possible to dispense with written invitations entirely and telephone the mothers of the children you are inviting. There is, however, a certain glamour about receiving a written invitation, which helps in advance to make a party a success.

Sometimes, it is best to allow children to play by themselves, but, with as many as twenty, we should suggest that you have a young woman who is especially good at suggesting and supervising games. Party bureaus and agencies are a great help in providing just this sort of person, and they will provide marionette shows, Punch and Judy shows, and magicians, besides dozens of suggestions for other kinds of entertainment.

Supper should be as nearly as possible like a child's every-day supper. Ice-cream and birthday-cake are, of course, vital to the success of any party. Otherwise, the same sort of supper as the child usually has—possibly with the addition of raisin bread and cocoa—is best.



these distinguished guests, too!

Each lends magic to the evening, for each reigns supreme. ⚜ **POMMERY** Champagne has been regarded for a hundred years as an unchallenged Queen: first to perfect the true "Dry" Champagne which revolutionized the tastes of the world, and first (in the opinion of perhaps the leading experts) today. ⚜ **CHAUVENET** Burgundies—selected and bottled by the great connoisseur whose signature they bear—include the most splendid wines that Burgundy affords. ⚜ **DENIS-MOUNIÉ** Cognacs are similarly precious: only four of the eight famous "zones" in the Cognac country grow grapes fine enough for Denis-Mounié to use. And Denis-Mounié will ship nothing under 15 years old. ⚜ So McKesson recommends to every host and every hostess these reigning monarchs of their respective realms.

FROM THE MOST FAMOUS CELLARS *in the world, McKesson has selected a group of international stars, each exemplifying the standards of perfection for which McKesson has been famous since 1833. Let "McKesson Quality" guide you!*
McKesson & Robbins, Inc., New York

McKESSON

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You swing along briskly and joyously in Foot Delight Shoes . . with never a thought of your feet except the comforting consciousness that they look smart and never bother. You can thank the designers of these famous shoes for the in-built features so ingeniously contrived and concealed as to make "foot delight" a gorgeous reality. Thank them for being so skillful in the fine points of styling and construction . . for providing such things as *just the right leather*. As in the model illustrated, the Lucerne. Like many another Foot Delight Shoe, it is fashioned of Evans Kid — tannage of John R. Evans & Company, Camden, New Jersey.

A Foot Delight Shoe by Bancroft-Walker

Evans kid Leathers

YOU WILL FIND THEM IN THE BEST SHOES

RECIPES FROM VIENNA

By Countess Benigni

SINCE the War, many of my American friends, who have found Viennese cooking as interesting as it is delicious, have asked for some typically Viennese recipes. The following menus include dishes that my friends have liked best in the private houses of Vienna.

LUNCH

Scrambled eggs with anchovies
Fried calf's brain with spinach
Compote of apricots

SCRAMBLED EGGS WITH ANCHOVIES

3 cleaned anchovies
2 small cupfuls of fresh butter
2 small cupfuls of white bread-crumbs
1 teaspoonful of Parmesan cheese
8 eggs

Pass the anchovies and the butter through a sieve. Mix the bread-crumbs with the butter and anchovies. Line a fire-proof dish with this mixture. Then add the lightly scrambled eggs. Spread cheese thickly over the mixture and dot the top with butter. Bake the mixture in a very hot oven until it is lightly browned on the surface, but be careful that the eggs do not become too firm. (Sufficient for four persons.)

FRIED CALF'S BRAIN

1 or 2 brains
1 egg
White bread-crumbs
Frying fat

Wash the brain; put it in hot water; and remove the skin and fibres. Heat the clarified fat in a frying-pan. Cut the brain in thick slices; powder with flour; dip into the egg; and then coat it thickly with bread-crumbs. Fry it gently until browned on both sides. (One brain for two persons.)

DINNER

Clear soup with *Schöberl*
Côtelettes à la Milanaise, with macaroni and green pease
Whipped cream with burned almonds

SCHÖBERL

2 ounces of butter
4 eggs
4 tablespoonfuls of cold sweet cream
4 tablespoonfuls of flour

Cream the butter. Then add the yolks of the eggs very slowly, alternating each yoke with one tablespoonful of cream and one tablespoonful of flour. Add the whisked whites of eggs. Pour the mixture into a well-greased pie dish and bake until golden. When the *Schöberl* is cool, cut it into dice and serve with a clear soup. This makes enough *Schöberl* for four servings.

CÔTELETTES À LA MILANAISE

4 veal-chops
1 small cupful of grated Parmesan cheese
½ small cupful of flour
1 egg

Trim the chops; dip them in hot butter, flour, and Parmesan cheese. Let them remain thus until they are well soaked. Then dip them in beaten egg; once more in flour and cheese; and let them soak again for two hours. Before serving, sauté them quickly in hot butter and serve them with boiled macaroni that has been richly sprinkled with Parmesan cheese and butter.

WHIPPED CREAM WITH ALMONDS

30 blanched almonds
6 tablespoonfuls of powdered sugar
1 egg yolk
1 salt-spoonful of vanilla
1 quart of thick cream

Cut the blanched almonds very small, place them, with the powdered sugar, in a saucepan, and stir them continually until they are brown. Pour them on a well-sugared board; crush them with a rolling-pin to small crumbs. Stir together the egg yolk and three tablespoonfuls of the thick cream. Then add the vanilla and the almonds. Turn the mixture into a dish and cover with whipped cream.

LUNCH

Cabbage pudding
Fried quails with onions à la Alberti, with rice and French beans à la Viennoise

CABBAGE PUDDING

3 large cabbages
1½ ounces of butter
2½ ounces of grated Parmesan cheese
2 eggs

Boil the cabbages. Blanch them with cold water and separate the leaves. Coat a mould with butter and line it with cabbage leaves. Then place in it a layer of the mixture given below; one layer of the cabbage leaves. Repeat until all of the material has been used. (The top layer should be leaves.) Boil for three-quarters of an hour in a double-boiler. This pudding is sufficient for four servings.

MIXTURE

Cream the butter and the two egg yolks. Then add the Parmesan cheese and the stiffly whisked whites of the eggs.

FRIED QUAILS WITH ONIONS

Quails
Finely chopped onions
Fresh butter
1 tablespoonful of white bread-crumbs

Stew the finely chopped onions for fifteen minutes in hot butter. Add the quails, and simmer for another fifteen minutes. Soak the bread-crumbs well with butter and spread them thickly over the quails. Serve with boiled rice. (Two or three quails for each person.)

FRENCH BEANS

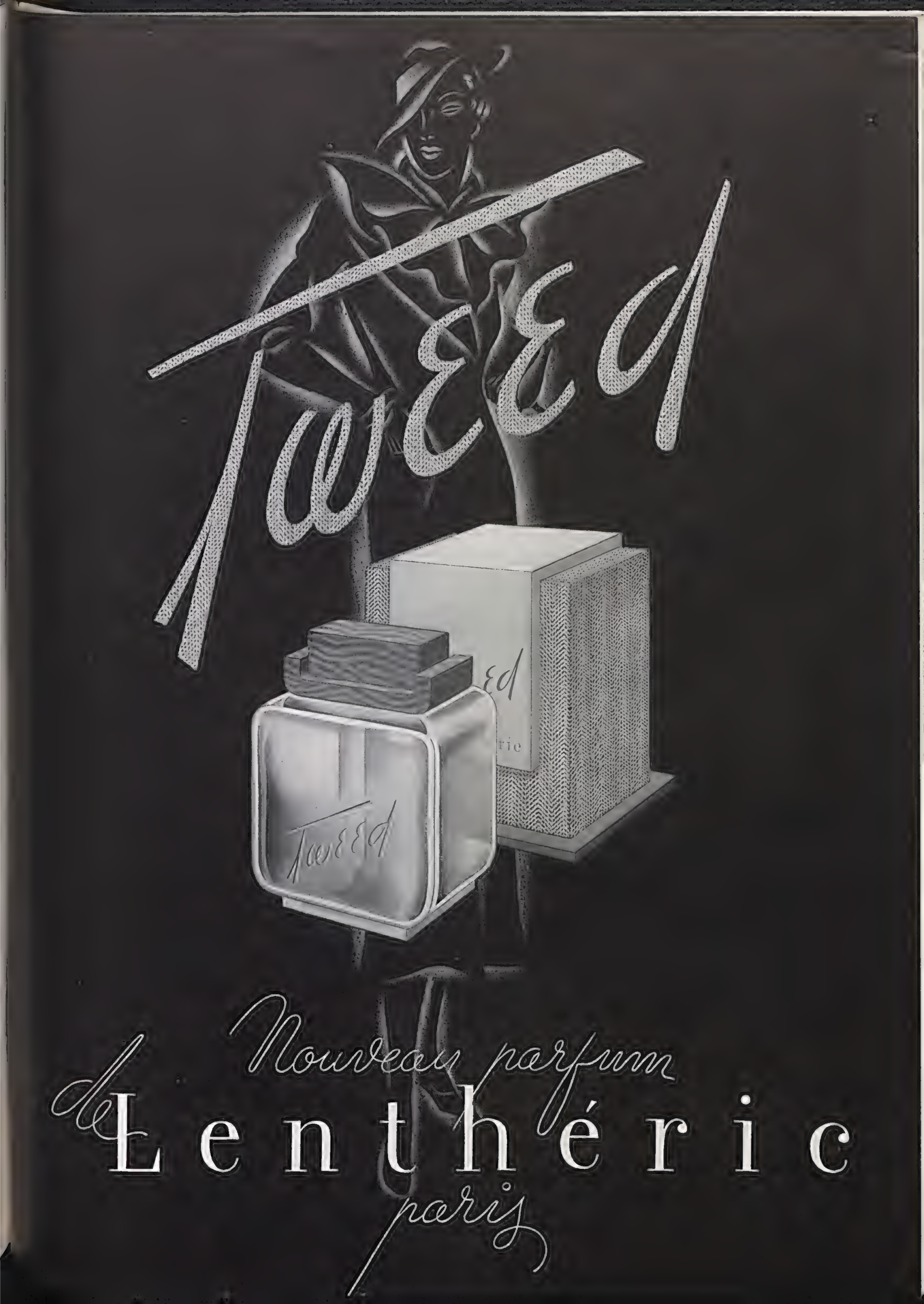
String-beans
Salt
1 tablespoonful of butter, melted
1 tablespoonful of white bread-crumbs
Pinch of baking-soda

String the beans and cut them in a slanting direction in thin slices. Drop them in cold water. Then put the beans and the soda in a saucepan of boiling water. Keep the saucepan uncovered and boil the beans briskly for fifteen to twenty-five minutes, until they are tender. Drain well; sprinkle with melted butter and bread-crumbs; and serve.

DINNER

Soup with calf's brain
Fricandeau of veal with Béchamel à la Dolfi
Potatoes sautéed
Chocolate cake à la Sacher

(Continued on page 114)


Nouveau parfum
Lenthéric
paris



Smart Belts for Street Wear

LOOP-THE-LOOP
A gay little belt in patent leather, suede or calf trimmed in metal. Perfect size adjustment.

PATENT LEATHER OR CALF $2.50
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WHOLESALE ONLY

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RECIPES FROM VIENNA

(CONTINUED FROM PAGE 112)

SOUP WITH CALF'S BRAIN

1½ pints of vegetable stock
½ pint of milk
½ of a calf's brain
1 egg yolk
½ ounce of flour
1 tablespoonful of cream
Salt
1 tablespoonful of finely chopped parsley

Melt a little butter in a saucepan; sprinkle in the flour; add the milk and stir until the mixture boils. Then add the vegetable stock. Blanch the brain; cut it into slices; and put it into the soup. Mix the egg yolk with the cream; then add the chopped parsley. Cook the soup for a few minutes and serve immediately.

FRICANDEAU OF VEAL WITH BÉCHAMEL

1½ pounds of sliced veal
4 ounces of butter
1 ounce of flour
1 pint of milk
4 egg yolks
2 ounces of grated Parmesan cheese
1 salt-spoonful of white pepper
Salt

Roast the veal. Melt the butter; add the flour, egg yolks, milk, grated cheese, white pepper and salt; and continue stirring briskly until the mixture boils and thickens. Place the roasted veal in a fire-proof dish, pour the Béchamel sauce over it, and put it in a moderately hot oven until it has acquired a little more colour. Serve with sautéed potatoes. This recipe is sufficient for four persons.

CHOCOLATE CAKE À LA SACHER

3 ounces of chocolate
3 ounces of butter
3 ounces of sugar
3 ounces of flour
1½ ounces of almonds, pounded in their skins
6 eggs

Melt the chocolate. Cream the butter and mix it with the chocolate, the sugar, and the yolks of the eggs. Add the flour; then the stiffly whisked whites of the eggs. Pour the mixture in a greased baking-tin and bake in a hot oven for about ten minutes. On following day, turn cake out; divide it into two layers; and place the layers together with apricot jam. Coat the cake with chocolate icing. (Four servings.)

CHOCOLATE ICING

2½ ounces of chocolate
2½ ounces of very finely powdered sugar
6 tablespoonfuls of boiling water
2 tablespoonfuls of powdered sugar

Stir the melted chocolate with the sugar. Boil the six tablespoonfuls of boiling water with the two tablespoonfuls of powdered sugar. Pour this syrup into the chocolate mixture, stirring briskly and continually until the icing is sufficiently thick. While it is still hot, pour the icing over the cake.

Lunch

Risotto à la Italiano
Biscuit roulade with whipped cream

RISOTTO

½ an onion
1 small cupful of rice
2 tablespoonfuls of fat
3 tablespoonfuls of grated Parmesan cheese
1 scant small cupful of cold soup

Chop the onion finely. Melt the fat in a pan and sauté the onions in the fat until they are golden. Pour the rice (unwashed) into the fat, and allow it to cook for a moment. Add just enough cold soup to fill the pan three fingers deep above the rice. Stir briskly, gradually adding the grated Parmesan cheese. Boil the mixture until the rice has absorbed the soup, all the while stirring briskly. Serve at once. This is sufficient for four.

BISCUIT ROULADE

4 eggs
6 ounces of powdered sugar
4½ ounces of flour
Apricot marmalade

Cream the yolks and the sugar for half an hour. Add the stiffly whisked whites of the eggs and the flour. Grease a baking-sheet and line it with wax-paper. Pour the mixture on the baking-sheet. (The mixture should be about one finger thick on the baking-sheet). Bake briskly in a very hot oven. When the biscuit is baked and while it is still warm, coat it with apricot marmalade and roll. When it is cold, serve it with vanilla whipped cream. This is sufficient for four persons.

Dinner

Cabbage soup à la Zichy
Roast chicken with salad à la Reserl
Hazelnut cake

CABBAGE SOUP

2 fresh cabbages
3 ounces of bacon
1 teaspoonful of fat
Brown soup stock

Cut the cabbages in quarters; cover with thin slices of bacon. Melt the fat in a stewing-pan; put the cabbage in it, cover, and stew until the cabbage is soft. Add a few drops of the soup stock from time to time to prevent burning. Serve the cabbage with the remaining soup.

SALAD À LA RESERL

Boiled potatoes
Boiled flageolet beans
Boiled turnips
1 dessertspoonful of vinegar
1 salt-spoonful of sugar
1 salt-spoonful of salt
Mayonnaise

Dice the potatoes and turnips. Mix all the ingredients together with a rich mayonnaise. Serve with roast chicken.

HAZELNUT CAKE

7 ounces of sugar
7 eggs
7 ounces of grated hazelnuts
3 coffee-spoonfuls of pulverized coffee

Cream the sugar and the eggs well. Add the grated hazelnuts and the coffee. Coat a baking-tin well with butter; fill it with the mixture and bake in a hot oven. Turn the cake out of the pan and cut it into two layers. Place the mixture given below between the layers; cover with chocolate icing.

MIXTURE FOR CAKE

1½ ounces of butter
2 egg yolks
1½ ounces of chocolate
3 ounces of powdered sugar
2 teaspoonfuls of water

Mix together the egg yolks, the grated chocolate, the powdered sugar, and the water. Cook until smooth. Add the butter. When cool, fill the cake.

Eugène
permanent waves



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You may as well prepare to succumb to one of the devastating new hairdresses that are bobbing out of Paris and Hollywood. And success will go to your head . . . *safely* . . . with Eugene! For when your hair has been gently steamed with the wonderful little Eugene Sachets (the basis of every genuine Eugene Wave) a new style will set and stay as easily as one you may have worn for years.

The secret of Eugene Sachets . . . the reason no others can approach them in effectiveness . . . is their exclusive, secret ingredient, Eugenol. The *exact* quantity of this precious lotion needed for one perfect curl is measured out in each Sachet, so that each curl will be identically alike. Look at these little Sachets when your hairdresser uses them, identify the familiar Eugene trademark . . . *satisfy yourself* that you are getting a genuine Eugene permanent and are doing the best by your hair. It will return the favor by doing its best for you! EUGENE, Ltd., 521 Fifth Ave., New York, and London, Paris, Berlin, Barcelona, Sydney.



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PECK & PECK

Braemar "Great Scots" Are Scotland's Finest!





THERE'S a Scotch thistle in the Peck & Peck crest and we're the proud headquarters of Scotland's fairest and finest—Braemar Sweaters! Just arrived are some more of our famous "Great Scot" twin sweaters, knitted for us of pure wool—luxuriously soft and light. The round neck of the pullover (left) contrasts smartly with the Peck & Peck original V-neck of the buttoned cardigan. Pullover, $7.50. Cardigan, $10. White, mais, haze pink and sky blue are their colors. Note—These Braemar sweaters are full-fashioned which assures their perfect fit.

BRAEMAR
Regd Trade Mark

PECK & PECK

FIFTH AVENUE · NEW YORK

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• At the left is one of the "bookie" suits so beloved in Paris. Creed makes this one of wool with tiny black-and-white checks and binds it with braid. Note the two pockets on one hip



• The accessories chosen to wear with this Creed suit have a race-track dash of yellow. Creed made the yellow chamois blouse, scarf, and gloves, all hand-stitched. Suzy's straw fedora, half yellow, half black; Knox • The Hermès bag in the lower photograph is of black leather with a corrugated look. Briggs umbrella with a wood handle; high-cut Julienne shoes

PHOTOSCHALL, PARIS

SUITED FROM TOP TO TOE

NO matter what this fickle world thinks up to put on your back, this spring, nothing will be smarter than a tailored suit. And nothing will be more useful, if you choose your accessories skilfully.

To begin with, do order an extra skirt of contrasting fabric. We have said this before, and repeat it earnestly. A separate black skirt for the checked jacket shown here. Or you might order an odd jacket—a black one for the skirt above, or a yellow whipcord jacket. And you'll find other suggestions for varying your colour scheme, if you look on pages 50 and 51 of January 15 Vogue.

The black Fascist and brown and dark blue shirts that raged through the tailored world last year are now changing their complexions. Their dark surfaces are broken by huge, bold white cross-bars or wide white stripes. Hermès makes both black and blue flannel shirts in this manner, and you couldn't do better than to wear one with the suit shown above.

Over the turtle-neck of a dark sweater or shirt, wear several strands of pearls and see how gay the effect is. As a general rule, one should avoid an excess of jewellery with tailleurs. But all rules can be broken cleverly. One of the smartest women in Paris wears a huge, thick, antique gold necklace over the high neck of her black-and-white sweaters. And gold or crystal and diamond clips on a lapel often strike the right feminine note on a tailored suit.

When you stop to buy a boutonnière—look at the more humble garden flowers. Leave orchids for evening, unless you wear the baby yellow ones. Carnations and camellias, pink and red ones bunched together, are a standby. Blue cornflowers and yellow daisies; poppies and the golden tassels of wheat, pink and red geraniums; wine and pink sweet-williams; nasturtiums—don't overlook any of them.

Don't totter around in a tailored suit and high, peg-heeled pumps. Common sense cries for heels with some substantiality. And, in Paris, many women wear Bernard and Julienne's flat-heeled antelope Oxfords or sandals.

We hope that we are not insulting your intelligence, but please don't be caught in a tailored suit and a nose-veil, or a fussy bag, or fancy-cuffed gloves, or glaring, jewelled watch-fobs. And don't wear such a low-necked blouse that your lacy underwear shows. And don't, don't buy your perfectly innocent and respectable dog a collar and leash to match your suit!



Golflex

ELECTS

TWO MORE "IVORY-WASHABLES"

Golflex creates two grand Easter *trotteurs.* And, because smart American women want clothes that are tubbable, Golflex makes these two dresses in fabrics that are on the Ivory Flakes Honor Roll for washability—Botany flannel, Truhu crepe, Jonetta jersey.

Left: A complete costume with a detachable cape. Tailored in Jonetta jersey with the cape-lining of Truhu silk crepe. Both jersey and crepe *tested 6 times in Ivory Flakes*—perfectly! Beige, gray, or powder, turquoise or navy blue. Misses' sizes... $35.

Right: A swagger coat of a new Botany flannel over a tailored cravat-print dress of Truhu silk crepe. Both completely washable—in lukewarm suds of pure Ivory Flakes. Green, copen, red, tan print with contrasting coat. Misses' sizes . . . $35.

Safety for fine things . . . and a bigger box





At Flint & Kent, Buffalo—C. Crawford Hollidge, Ltd., Boston—Jelleff's, Washington—Lord & Taylor, who say: "We advise Ivory Flakes for these and all fine washables"



To wear Lucien Lelong's "Opening Night" is to feel like the star of the performance!

GAMES FOR CHILDREN

"WHAT shall we play?" This plaintive question is so often heard at children's parties, on rainy days, or when holidays begin to drag a little; and it is so often answered with the feeblest of suggestions from those of us who feel that our own childhood ended about a hundred years ago. Vogue presents this collection of simple games—some old favourites, some not so well known—to serve as a reference list when one's offspring seem more than usually difficult.

SEATED BLIND MAN'S BLUFF

Every one sits on the floor in a circle, in the centre of which the blindfolded player sits on a stool. He holds a long stick with which he tries to tap some one on the leg. When he manages to touch any one, he tells that child to imitate the cry of an animal. If he can guess from this indication who it is, that player becomes "it."

TO THE RESCUE

This game requires an uneven number of players. One person is "he," and the rest divide into couples, a boy and a girl together. The object is to change partners as often as possible, but never to allow the player who is "he" to gain a partner. If he does, the person who has lost his place becomes "he." When a single player is approached by "he," he cries "To the rescue!", and every one rushes to pair up with him before "he" can. Another quieter version: The players sit in a circle on the floor and shake hands alternately with each other. "He" stands inside and seizes any one who is not shaking hands. The players can not shake hands with more than one person at a time; therefore, to come to the aid of a menaced player, it is impossible to avoid exposing another.

STATUES

This game is a particular favourite with little girls. One player is the sculptor; she takes each player in turn by the hand, swings her around and lets go suddenly. The player must stay motionless in whatever position she lands. The one who moves first becomes the sculptor.

INVENTORY

Bring in a tray on which are thirty or forty simple objects (pencil, pin, and similar objects). The players look at them for thirty seconds, and then write down as many articles as they can remember. The one who has the best memory wins. Variation: Three objects only are shown, but the order and position must also be remembered; thus, closed scissors on an open book; a watch face downwards, and so on.

JACK SAYS

Every one sits in a circle round the captain, who orders them to make various gestures. The players must obey each command which is prefaced by "Jack says," but must *not* obey orders without this preface. The captain is also allowed to order the players to do one thing while making quite a different gesture himself, but the verbal order is the one which must be obeyed. This should be played very fast in order to confuse the players as much as possible.

THE HOUSE THAT JACK BUILT

The first child says, "This is Jack"; the second, "This is the house that Jack built"; the third adds something else, and so on. The phrase becomes longer and longer, and each child must repeat it without error.

THE FISHING-ROD

Each child is given a fishing-rod and hook which he casts over a screen at one end of the room. Some one stands behind the screen and attaches to the hook a little present. Another variation is to bury small gifts, sweets, and so forth, in a small pile of sand or flour that is beside each child's place at the table.

WORD GAME

Each child is given a pile of letters with which he tries to make a word or phrase. Or each one may be given a sheet of paper with one rather long word written at the top, from which as many small words as possible are to be made. The child with the most words at the end of a given time wins.

TELEGRAMS

Each player is given a word and must then write a telegram on a given subject, each word in the telegram beginning with one of the letters in the chosen word. Every letter in the given word must be used once only to begin a word, and there can be no additions —a six-letter word means a six-word telegram, and so on. The order in which the letters are used does not matter.

TO OUR CONTRIBUTORS

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Let Freedom Ring!

There's a new spirit in the air these days. More time to play—fewer "don'ts" in the rule book—and a freer rein to fun all around. And maybe you'll grant to Spud just one small addition to the picture: *it freed our daily enjoyment of smoking from the nagging restraint of a dry, stale mouth.* Spud took the limits off smoking pleasure when it took the irritating *heat* out of smoke. With Spuds in your pocket, you can safely lose count of how many you smoke—your mouth will never tell next morning.

CORK TIP or PLAIN



SPUD

MENTHOL-COOLED CIGARETTES

15c FOR 20
(20c IN CANADA)

THE AXTON-FISHER TOBACCO COMPANY, INCORPORATED, LOUISVILLE, KENTUCKY





Fun to make and charming when finished are these pieces of miniature furniture lacquered with a gold design on black

WITH LACQUER AND PASTE

By Caroline Duer and Eleanor Larocque

NOTHING is pleasanter than light work for the hands, and almost every one has a hobby of some sort with which to fill spare time. Many women make beautiful petit-point, tapestry, and embroidery; favourite views have been stitched into chair and sofa-backs, and lace-work scenes of a trip to Europe woven into a tea-table cloth. Many women develop a talent for painting in oil and water-colour; many do their own bookbinding. The particular examples of idle-occupation shown here are a little less usual, perhaps, but easily within the power of any one who chooses to try. They are lacquering and *découpage*. Lacquering is well known. *Découpage* is cutting out and pasting on different objects—such as trays, boxes, and pieces of furniture—figures, flowers, or any chosen parts of pictures, to make decorative compositions. In old times, fine engravings were often used in this way. To-day, in a world where the very advertisements are illustrated works of artists, it is quite possible to select material from current magazines and papers.

Real lacquering is very complicated and requires more patience than most Americans possess. For careful methods, *Lacquer Work*, a book by Y. Koizumi, who does the lacquer repairing for the Victoria and Albert Museum, is recommended. It is published by Sir Isaac Pitman and Sons, Ltd., London and New York. But here is a simple receipt which will give a good effect.

On a large piece of furniture, or a screen, the chosen colour may be sprayed by a decorating painter. On a small object, like the miniature cabinets and table shown above, the amateur can paint with a flat, rather slow-drying paint. High-gloss, quick-drying paints are excellent, but harder for a beginner to use. The first coats of paint are very important. Any roughness or blemish in the finish of the original surface seems to show more and more; worse after the finishing varnish is applied—which is very discouraging! Every care should be taken to rub smooth between each layer of paint. Rub with the finest sandpaper or the finest of steel wool, mixed with a little crude oil. This last must be wiped off carefully before the next coat of paint is applied. In fact, care, care, and more care is the key-note to success. When the foundation is satisfactory (i.e., a smooth, almost velvet feeling to the finger-tips), the object is ready for the gold designs. There are two ways of working.

1. Mix a small quantity of gold size in a saucer with indian-red and draw the design. When a part is dry, so that it "tacks" (just a slight stickiness), apply the gold or bronze powder with a piece of cotton wool dipped into the powder. The cotton must first have been well rubbed on a hard surface to remove any loose bits which might stick to the size. Then go on covering another portion of the design, as it drys, with (Continued on page 121)



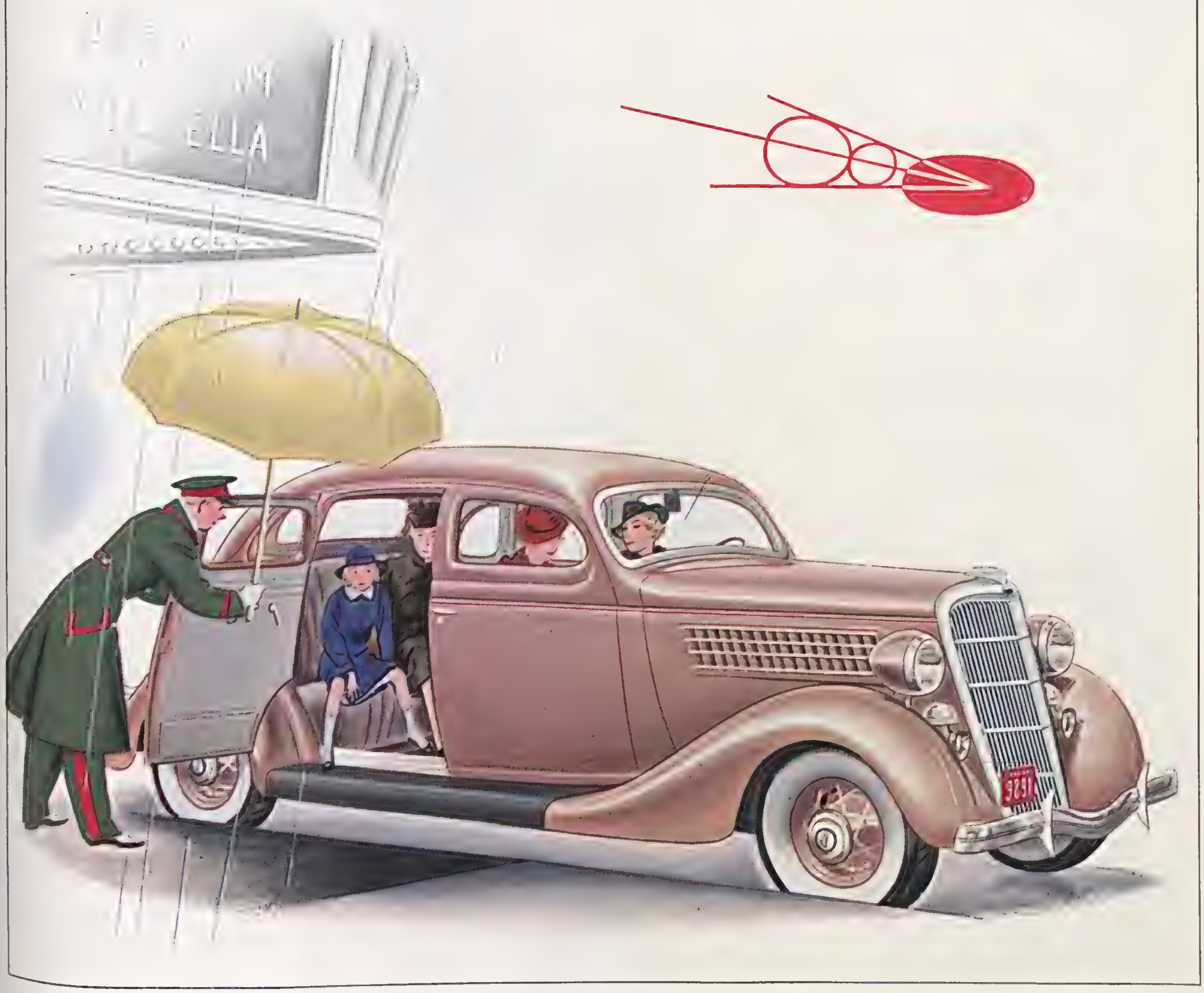
Lacquering requires both skill and patience, but is a fascinating occupation, and the results may be extremely effective

● NOON TO SIX

To you gay young things who must flip your engagement book pages to learn what your next sociability is... we inscribe this two-piece chenille knit dress. For it's a gad-about to be mad about, tripping from luncheon to bridge, to concert, to matinee, to tea with all the aplomb of a debutante. You'll find the bertha-like collar devastatingly seraphic. The open-work flower motif in the blouse provides the dainty touch. Four lovely colors—featuring shades as brightly modern as yourself. And it's waiting for you at better stores everywhere. The Bradley Knitting Company, Delavan, Wisconsin.

Handcrafted by Bradley NRA CODE

THE NEW FORD V·8 FOR 1935



Real comfort in the back seat

THE WOMAN who rides in the back seat, as well as the woman who drives, will have some nice things to say about the New Ford V-8 for 1935. It has been built to give all passengers a new kind of modern comfort. . . . New weight distribution, new seat position and new longer springs of unusual flexibility give you an exceptionally smooth ride on every type of road. . . . There are many other important features which show the modern manner of the 1935 Ford. . . . You see it in its distinctive lines and the richness of its upholstery and appointments. . . . You find it also in the outstanding performance of its V-8 engine. This is unquestionably the finest engine ever built into a low-price car and it has made an exceptional record for reliability and economy. . . . You drive with greater confidence in the Ford V-8 because it is such a dependable, obedient car. You have a further feeling of security because of ease of handling, the substantial all-steel body and the added protection of Safety Glass all around. There is no extra charge for this.

FOLLOW THE NEW
VOGUE FOR MATCHING LIPS AND FINGER TIPS



Cutex gives you 4 Harmonizing Lipsticks *and* Nail Polishes

THERE'S no longer any excuse for going around with one shade of red on your fingernails and a clashing color on your lips.

Cutex has worked out a complete range of harmonizing polishes and lipsticks. Enough to go with every kind of skin and every color dress in your wardrobe!

No fuss or trouble for you. You simply pick your polish from these lovely Cutex shades . . . Natural, Rose, Mauve, Coral, Cardinal and Ruby . . . and then ask for the corresponding Cutex Lipstick. It will match or tone in perfectly. And you'll look twice as lovely in your new ensemble!

You'll find the new Cutex Lipsticks are grand quality. They're just the right consistency–smooth and creamy without being greasy. Permanent, but not a bit drying. And they go on beautifully and stay on. A set of them will solve all your lipstick problems for a year.

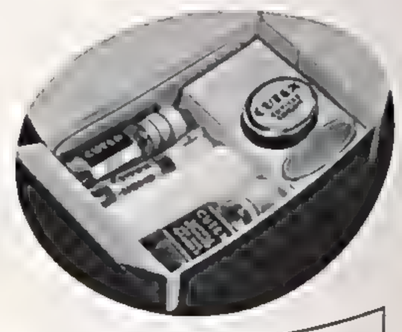


Half the price, too!

You usually have to pay more to get things just right. But the new Cutex Lipsticks cost only 50¢—just half the usual price! You can easily afford to have one for each shade of nail polish you wear.

Start today to match up your lips and nail tips, and see if it isn't nicer. You'll look and feel better dressed at once. At your favorite store—Cutex Liquid Polish —Crème or Clear—35¢ a bottle; and the new matching Cutex Lipsticks, only 50¢ a stick.

NORTHAM WARREN, New York, Montreal, London, Paris



Your favorite shade of *Cutex Liquid Polish* and sample of matching *Cutex Lipstick*, together with 3 other manicure essentials, *for 14¢* . . .

NORTHAM WARREN CORPORATION, Dept. 5-V-3
191 Hudson Street, New York City

I enclose 14¢ for the new Cutex Manicure Set which includes one shade of polish, together with sample of matching lipstick, as checked. ☐ Natural ☐ Coral ☐ Cardinal ☐ Ruby

Name_____

Address_____



A large tray decorated with cut-out motifs skilfully arranged and applied may be as ornamental as it is useful

WITH LACQUER AND PASTE

(CONTINUED FROM PAGE 120)

the powder, and so on. If the paint-brush gets gummy, wash it in turpentine, a small glass of which should always be at hand.

2. Mix striping gold of any shade preferred with gold size and paint the design with that, direct, moistening when necessary with a drop or two of turpentine or size. If shading is desired, paints of umber, sienna, or Van Dyke-brown make a pleasing shadow over the gold. When all is finished, wipe clean of gold dust or finger-marks and shellac or varnish. Allow each coat to dry thoroughly, and then rub smooth before applying another coat. As many coats may be put on as are desired. The old English japanners sometimes used thirty-six! Rubbing may be done either with the finest steel wool or with rottenstone and water. The rubbing of the final coat is best done with rottenstone and linseed-oil.

MATERIALS

Brushes—four long-haired sable 1-2 size
two flat short-haired sable 6-12
Gold size—Japan is best
Gold or bronze powder, in different shades
Oil colours
Black, for working with size on red lacquer
Indian-red, for working with size on black lacquer
Umber, sienna, Van Dyke-brown, for shading
Cotton wool
Turpentine
Brush washer
Three saucers

Selecting and carefully cutting out the pictures, or parts of pictures, are of the first importance in this old art. Imagination is necessary, for the re-grouping of things taken from their surroundings to form patterns or groups in other surroundings is the main feature, and to do this with any success, the "seeing eye" is required. A sense of balance has much to do with a successful decorative scheme. In the framing of panels, borders are very necessary and often hard to find. A central motif and accessories (generally brought together in a plan far from that intended by their first creator) are to be desired. And the *shape* of the cut-outs on the background is more interesting than their colours.

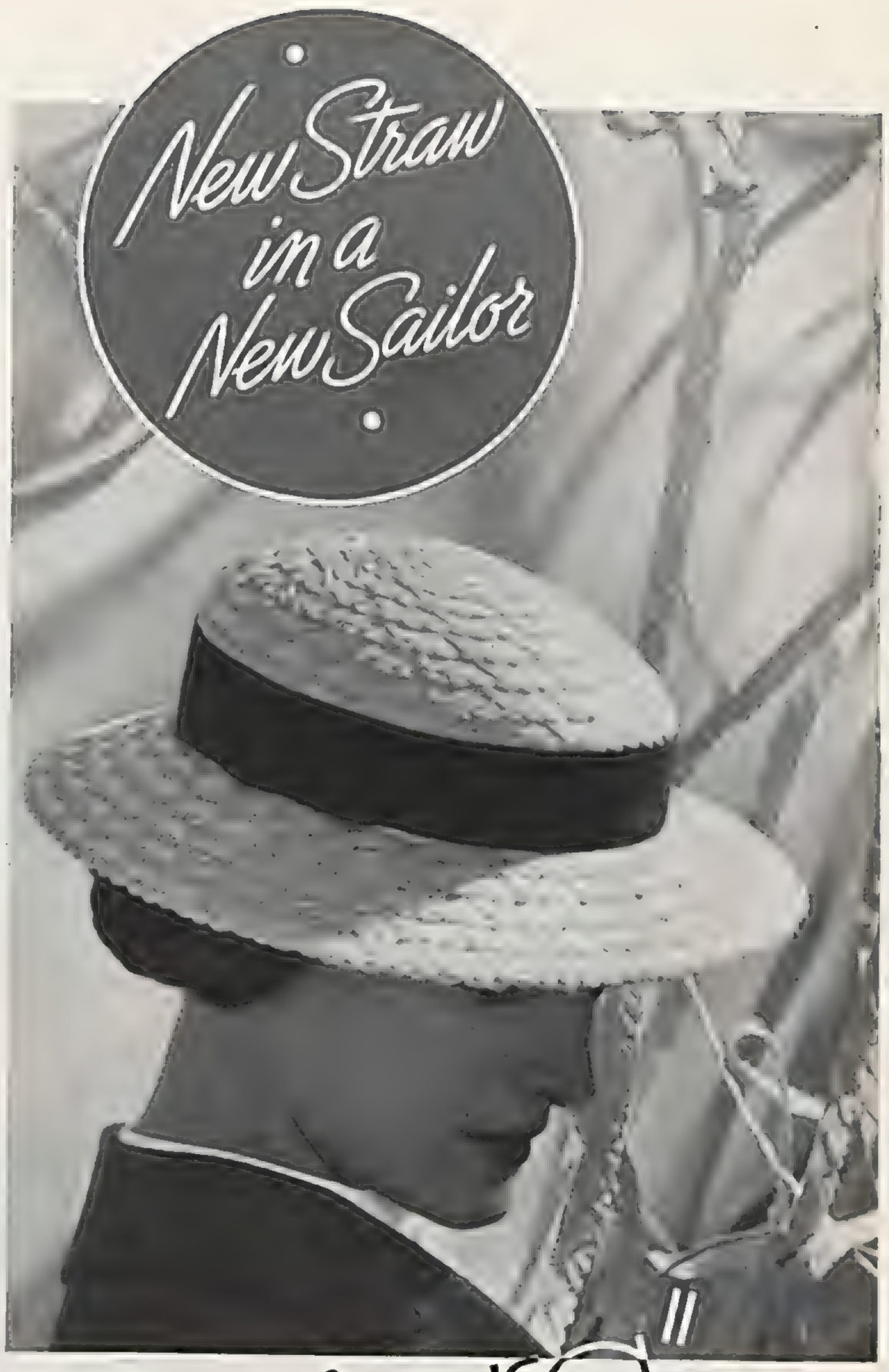
Preparing the surface for pasting is tiresome, for any high finish, such as good painters love to put on furniture, boxes, or trays, must be steel-wooled down to a flat dulness, or else it will not hold the glue and every carefully placed cut-out may curl off before lacquer, or shellac, or varnish, or valspar can be applied over the whole. If the object is a tray, some sort of alcohol resistant should be used at the last. The National Lacquering Company does this sort of finishing if desired.

LePage's glue, or Carter's Cico, or Higgin's Photomounter paste is good, if the surface has been sufficiently prepared. For delicate paper, through which glue might show, Munn's powdered size is said to be excellent.

The best eyes, the most enduring patience, and the sharpest small scissors are required. The old book-shops in Fourth Avenue and in East Fifty-Ninth Street furnish all sorts of material.



Découpage—the cutting out of old prints or flower motifs and applying them to boxes, trays, or panels—an old art revived



"Riviera
...BY KNOX

• We found a lovely new Rickrack straw in Tuscany—where plaiting braid has been a native art for centuries.

We designed the sailor—shallow-crowned in front, slightly deeper in back—to hug the head closely, leaving the rough edge of the straw to form a smart sawtooth brim.

The result is a gem of a hat—worthy of your most exciting Spring suit.

The Knox "Riviera" in black, brown, navy, apple red, bleached white, natural, or burnt Rickrack straw, $8.75.

KNOX THE HATTER

452 Fifth Avenue • New York

Authorized Agents in Principal Cities
Prices Slightly Higher in Canada

Pretty Smooth the way — THE WAY

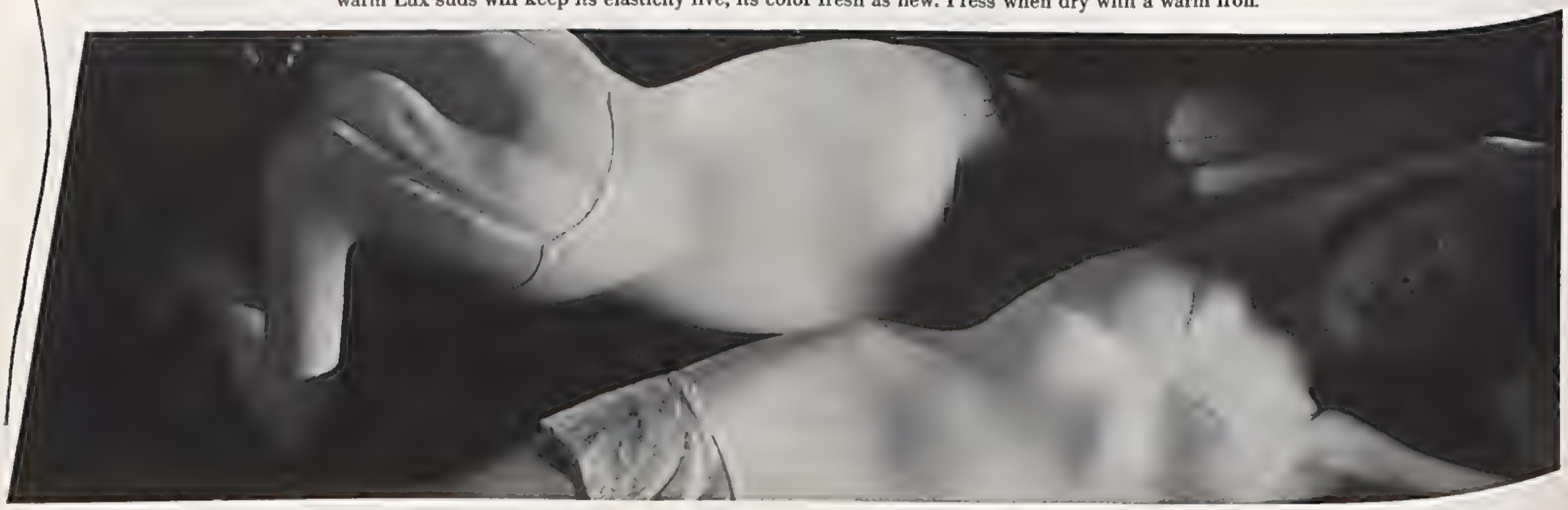


● A divinely flattering evening foundation of satin Lastex. It has the smart, seamless hipline for sleekness, diaphragm control for litheness, and youthful bandeau top of lace.

● Knitted Lastex fashions this all-in-one with lace inserts. Makes you look svelte as a nymph—and feel as unrestrained. Thrives on active workouts and Lux.



● Luxable silk crepe dress with chic, shirred-effect trimming achieved by Lastex. The Lastex keeps it snug at the wrists, and marvelously smooth through the waist and hips. Test the color in clear water first. If it's safe in water, it's safe in Lux. Luke-warm Lux suds will keep its elasticity live, its color fresh as new. Press when dry with a warm iron.



● This suave Lastex sheath with décolleté back is smoother than your own skin, and calculates its weight in ounces. Luxing each night keeps it always fresh—bright as new.

● A checkered-effect knit Lastex fashions this new three-in-one with uplift "bra" top and deep flounce of lace. Gives you a grand smooth line and long wear with Lux care!

LUX cares for Lastex... Lastex CARES FOR YOUR CURVES



● Cellophane and Lastex combine to make this anatomic perfection—a sparkling, slithery bathing suit. Made in maillot style, lined with jersey, it fits as superbly as a foundation. Guarantees an exciting summer! Goes in the water as well as near it—and you can Lux this glitter to freshen the color. The Lastex beach shoes hug your feet in spite of sand and water.



● This doll-size girdle is amazingly persuasive. Fashioned of knitted Lastex so it fits without a seam, it's a "natural" for young things. Uplift bandeau of Lastex lace.

● To keep you fashionably flat in front, an inner panel is knitted into this slimming Lastex girdle. A joy to wear and care for—it Luxes easily, dries overnight.

LUCKY the Lastex fabrics cared for with Lux! This magic thread makes gleaming smooth satins, delicate laces, do a marvelous job of controlling your curves.

And Lux does an unequaled job in keeping the colors, the superb fit, like new.

Supple smooth figures aren't a gift in this enlightened age—they're Lastex-molded!

Of course, "second skins" must be kept as scrupulously fresh as the rest of your lingerie. That's easy, for the makers of Lastex find these flexible fabrics thrive on the safe Lux care all fine washables need.

Start with rich, lukewarm Lux suds. Squeeze through and through the garment; rinse well (in water the same temperature), press out the moisture with a Turkish towel and dry away from direct heat.

Innumerable Luxings won't affect the snug fit of Lastex the least bit.

The new sheer cottons and silks with Lastex ribbings and shirrings wash perfectly, too, the Lux way.

Rubbing with cake soap or using soaps with harmful alkali is apt to fade colors, weaken silk fibres. Lux hasn't a bit of harmful alkali, of course.

"Always test colors in water first," say the makers of Lastex. "Anything safe in water alone is safe in Lux. Trust to Lastex to keep you slim and smooth, and to Lux to keep your Lastex fresh, like new."





A new note in Sterling Silver fashion is one of the newer members of the Wallace family. "Normandie" is a brilliant interpretation of the vogue for restrained elaboration . . . the sophisticated charm of formal decoration. Its lovely floral detail is smartly styled . . . suavely beautiful. Even the backs of the handles are exquisitely chased . . . An utter distinction!

Wallace "Antique" carries with it an atmosphere of both dignity and friendliness . . . a feeling of beauty mellowed by time . . . which is the true mark of the craftsman's art.

•

WALLACE, *Silversmiths*

Wallace Park -:- WALLINGFORD, CONN.

TURNS WITH A GOURMET

THE invitation to come in and browse around has always struck us as singularly pleasant in connection with book-shops. Now, we think such an invitation should be extended to wine-shops. For there is something very exciting about exploring a beautiful wine-cellar or wandering about a fine wine-shop, perhaps because we haven't been able to do anything like that for so many years.

Our most recent exploring and wandering were done within the confines of the Benson and Hedges wine-shop, in East Thirty-Ninth Street. This is such a leisured, pleasant place with such amiable and well-informed gentlemen to help you that choosing a bottle of wine becomes something of a social occasion. We penetrated into the cellars, which defied the traditional appearance of wine-cellars by being meticulously spic and span, with the temperature regulated by a ventilating system to the degree most beneficial for the wine. Up-stairs, we saw rack upon rack of wines, shelves upon shelves of liquors. We held tenderly in our hands a bottle of Amontillado sherry that is two centuries old. We gave a loving glance in passing at the 1923 Clos de Vougeot, thinking of the last time we drank it with *canard pressé* at the Castle Harbour, in Bermuda. We discovered a forty-year-old sherry that was not too dry, nor yet too sweet, but marvellously to our liking, and were delighted to find that, considering its vintage, it was also pleasantly within the range of moderate purses.

As a matter of fact, all the Benson and Hedges prices are pretty well down to earth, despite the exclusiveness of the establishment and the name behind it. You need have no hesitancy in shopping there, even though your wine expenditures don't run into large figures. Just as we were reluctantly taking our departure, our eye was caught by a rock-and-rye bottle—caught, and, we may add, held. For, while we knew that rock and rye is what you drink for colds and we had an idea how it tasted, we had never seen it in its bottle, complete with orange sections floating around on top, and we were fascinated. The Benson and Hedges man said rock and rye was marvellous for old-fashioneds—and why not, with the rye already impregnated with rock-candy and orange?

• Had we known what the next destination on our Gourmet tour was to yield, we would certainly have taken the aforementioned bottle of rock and rye right along with us. For the first thing we saw when we soared up into the Chase Tower was the old-fashioned cups that the Chase Brass and Copper Company have just completed in polished chromium. We know that many people prefer to do their drinking out of glasses, but that must be a personal idiosyncrasy, when you consider the number of silver and chromium cocktail glasses and mint-julep tumblers that dot this country. Be that as it may, if you like metal, these cups for old-fashioneds are very superior, for they have the perfect shape and feel in your hand, and they have the merriest little muddlers to match, tipped with bits of bright coloured catalin to do the muddling. You can buy these muddlers, separately, too, to use in old-fashioned glasses that you already have.

Our next discovery was a Sunday Morning Waffle Set, which doesn't sound as inconsistent as you might think, coming right after the old-fashioneds. For a movement has been started to step Sunday breakfast up on the entertaining calendar. Two New York restaurants have created quite a sensation with their Sunday breakfasts, and why can't we do the same, *chez nous?* To be sure, something of their success lies in providing bromos and pick-me-ups, but these can easily be provided at home. Besides, not all your breakfast guests will come equipped with hang-overs, and the majority will cheer at the sight of waffles being made in front of their very eyes. That is what the new Chase waffle set is for. It includes a handsome pitcher in which you put the flawless waffle batter, which your cook has already mixed in the kitchen; a syrup pitcher; and a sugar-bowl, which could be used for butter-balls. You, the hostess, just sit behind a little table and manœuvre an electric waffle-iron, thus creating the illusion of being a perfect cook without really doing much of anything. Since we are never content to leave well enough alone, we have discovered a beautiful alternative for syrup in the form of a creamed sugar honey that you can buy in jars in Washington Market.

The third discovery at the Chase Brass and Copper Company was a chromium basket-like dish that is known as a duplex jelly dish. But we wouldn't use it for duplex jelly! We would use it right away for the new Huntley and Palmer Sherry Biscuits that we discovered at Maison Glass. These are marvellous little biscuits of every variety that is good with sherry—slightly sweet, or very lightly salted, or with the faintest soupçon of cheese flavour. Since they are small and in different shapes and sizes, these biscuits look rather lonely on a plate, but they would look very elegant in a duplex jelly dish. Of course, you have to go into your department shop to find these Chase Brass and Copper items, but we went up in the Chase Tower to the forty-sixth floor, where, between views of shining chromium, we snatched glimpses of a beautiful gun-metal sky with a copper sun breaking through it that seemed to be doing its best to complement the Chase colour motifs.

• If you do your wine selecting at Reese Brothers, there is a very pleasant service that is of especial help to the young hostess who started her entertaining career during the great drought of Prohibition and to whom the kinds and varieties of wines and the foods that they should accompany are still matters of some bedazzlement. This shop has a young woman named Mrs. Lull who consults with you about the choice of wine according to your menu. You tell her what you are going to have to eat, and she suggests the wines that will be most felicitous with your food. It is fun to do it this way, and proves quite an impetus to menu planning in general. Reese Brothers is also the shop that has the revolving bar in its window with a new assortment of specially priced items each week.

Clocks

large and small . . . from tower to table



Historic Independence Hall keeps up to the minute with its grand old Seth Thomas Tower Clock.

Delray, for table or desk, times the new mode with its silverplate dots on two-toned walnut. 8-day movement for only $5.95.

All alike in telling accurate time

DAINTY boudoir clocks, stately hall clocks, clocks for the mantel and for the city's tall towers—all keep an honest record of time when they bear the proud name of Seth Thomas.

Some mirror the modern, others seem mellowed by years. Some talk to you in gentle strikes and chimes, others are modestly quiet. In each you are assured of graceful design, smartly styled to tie in with *any* decorative scheme.

Many models are either eight-day or electric. And prices at leading jewelry and department stores start as pleasingly low as $5.95. Stop in soon and see these accurate tellers of time. Seth Thomas Clock Co., Thomaston, Conn.

SETH THOMAS

MAKERS OF FINE CLOCKS FOR MORE THAN A CENTURY

Helen didn't mean to be CARELESS





MARY: Why does Helen have such a poor time at parties?

JANE: The men simply won't dance with her—it's a shame she's so careless.



HELEN: Just look, I've spoiled another dress under the arms! In spite of everything I do, I can never feel safe in a warm room.

MARY: Why don't you use Kleinert's Dress Shields? You'll never need to worry again—they're *guaranteed* to protect your dress.



(Next day)—

HELEN: What kind of Kleinert's Shields do you recommend?

SALESCLERK: They're all good but I think you would be especially pleased with their new Blue Label BOILABLE shields—hot soap suds get everything so sweet and clean.



(A week later)—

HELEN: There! I've put Kleinert's Dress Shields in every dress I own. Mary says they will prevent friction and weakening of the fabric as well as perspiration stains.

JANE: I'm so glad you insisted on Kleinert's—it always seems silly to accept a substitute when genuine Kleinert's cost as little as 25c a pair. Well—I must run along home—be sure to come early tonight, it's going to be a good party.



Regardless of anything else you may do, you still need Kleinert's Dress Shields to protect your dress. When *genuine* Kleinert's Dress Shields cost as little as 25c a pair, why should you risk your dress by even one careless wearing. Women who dress well have discovered that clothes last longer and look better if the underarms are protected from friction, staining, and weakening of the fabric by perspiration chemicals.

● *When perfect comfort is essential—Kleinert's NUVO Sanitary Belts. Can't curl... Washable... Some are pinless... From 25c to $1.00 each... All Notion Counters.*

Kleinert's
T. M. REG. U. S. PAT. OFF.
DRESS SHIELDS



Passion

Since she was old enough to toddle ◆ Jane Orsten was an artists' model! But many patrons seemed to feel ◆ that Jane was short on sex appeal. One day poor Jane with icy cheeks was posing for some cosmetiques ◆ "Oh, dear!" they cried, "You look so mussy ◆ For pity's sake, apply some TUSSY!"

At once the boy caught sudden fire ◆ He kissed with genuine desire! And Jane, that cold and icy dame, responded to his burning flame ◆ You see her now, a modern queen! A high-paid star ◆ of stage and screen.

SHE USES TUSSY POWDER EXOTIQUE ... It NOW comes in the new, spill-proof, box with new "tap-it" way of getting just what you need—not a grain is wasted! The powder itself is improved. Parisian chemists have strengthened its clinging quality, so you needn't powder in public. Choice of 6 true, pure colors: Natural (Flesh), Cream Rachel, Rachel, Ocre Rachel, Ocre Rose, Sunburn. To introduce, we offer the full dollar size Powder, a pure wool Puff, and special size harmonizing Tussy Indelible Lipstick—all for $1.00. (Cost if bought separately, $1.75.) *Sold by all leading stores.*

Lipstick • Nail Polish • La Reine des Cremes Powder • Rouge • Emulsified Cleansing Cream

Tussy
COSMETIQUES

LESQUENDIEU.. Paris · New York

CONVERSATION AND SPEECH

THERE WILL SOON BE A NEW VOGUE'S BOOK OF ETIQUETTE, TO MEET NEW TIMES AND CHANGED CUSTOMS. EVERY PROBLEM OF SOCIAL BEHAVIOUR IS DISCUSSED, FROM TABLE MANNERS TO TIPPING, AND ALL FROM THE POINT OF VIEW OF PRESENT-DAY STANDARDS. THE FOLLOWING ARTICLE IS A PREVIEW OF ONE OF THE CHAPTERS—TO BE EXACT, CHAPTER XXV.

ANY discussion on speech, from the point of view of good manners, must follow a narrow path between two extremes. There is a vast difference between speaking good English and using language made up almost entirely of slang. This is an obvious statement. But it is equally true that there is a vast difference between good English which is simple and unaffected, and English which tries so hard to be correct that it becomes pretentious, ornamental, and ridiculous.

Any one who speaks good English must, in consequence, walk this narrow path, and to indicate it is sometimes a subtle and a difficult task. Every language of any strength is filled with slang expressions, many of which become so much a part of every-day conversation that one almost forgets that they are slang. The word, "flapper," for example, was originally British slang for schoolgirl; to-day, the word has a definite place in our dictionaries. "Sky-scraper" is an American invention in every sense, yet the French have adopted it and given it an official position in their own language.

People of education and background use slang every day and lose not one whit of their breeding by doing so. But—and it is an enormous *but*—they do not use slang exclusively, nor in its most vulgar manifestations. A charming woman might say, "I do dislike cats! They're such creepy animals. They give me the jitters." And her companions would smile in understanding. But she would never say, "Gosh, I think your dog is swell! He's got so much pep."

The word, "kid," meaning child, is one used hundreds of times daily by thousands of people, but it remains one word that has not been adopted by people of breeding. And "kiddie" is even worse.

"Cute" is another overworked adjective, and—while one constantly hears it used—there are better substitutes.

The only thing to be said of "gent" is that no gentleman would use it; and, of "hubby," that it is a word never used by a lady.

The difference between allowable slang and vulgar slang is so delicate a thing that to analyse the difference is nearly impossible. Yet the difference is there, for the sensitive ear and mind.

"REFINEMENTS"

On the other hand, it often jars less to hear slang picturesquely and vividly used, even by some one from whom the words come oddly, than to hear the desperate efforts towards "refined" language used by some one who is afraid to speak naturally.

If a woman says, "He's a lovely man," "She has an elegant house," "Her coat was very stylish," that woman is immediately stamped as the seeker after refinement, a word which is in itself jarring. One knows that the expressions of the truly well-bred would be, "He's a delightful man," "She has a charming house," "Her coat was very smart," or something of the sort. One wishes not to criticize the speaker for a very real effort towards better speech; one even feels the pathos of her struggle to speak as she thinks she ought. And yet she stamps herself instantly as a person who does not know which English words are used by people of breeding and which are not.

A few of the most commonly used "refinements" are these:

"Home" for house.

> Naturally, every one says "I am going home," or "She'll be at home all day." But one should not say, "She invited me to her home for tea," or "He bought a home outside of Chicago." The correct word in each of these cases is house.

"Party" for person.
"Persons" for people.

> To say, "A party is interested in buying your house," is as wrong as to say, "There are two persons in the living-room."
>
> "Some one is interested in buying your house," and "Two people are in the living-room" are better turns of phrase because they are simpler.

"Locate" for settle, live, establish oneself.

> "I've just located in New York," is a provincialism that is heard with dismaying frequency.

"Pardon *me!*" for "I beg your pardon," or simply, "I'm sorry."

GRAMMATICAL ERRORS

While a discussion of polite speech can not hope to be also an essay on grammar, still there are certain grammatical mistakes, very often made, which may legitimately be mentioned in this connection. One of the most important is the use of "lay" for "lie." A hen *lays* an egg. A person *lies* down. It is grammatically correct to say "*Lay* your books here;" but it would be better to say "*Put* your books here."

Another frequent mistake of grammar is the expression "would better." "We would better cross the street here," is quite wrong. "We had better" is the correct phraseology.

There are two mistakes in conversation which are made with appalling frequency and which are so distinctly outside the barriers of good English that they must be mentioned separately.

The first of these is the reference to one's (Continued on page 128)

PECK & PECK

White on Dark is Doubly Smart this Spring!



IT'S A Downee BOUCLE!

Be bright and be right for spring in this dark suit of tailored boucle with the proud new vest and cuffs of white pique. It's a Wolfsie Suit, in Jack Rose, navy or black with the all important white accents. $29.75.

PECK & PECK
FIFTH AVENUE

Boston·Philadelphia·Detroit·Minneapolis
White Plains·St.Louis·Cleveland·Chicago

A man likes to pause and refresh himself downtown...



Of course he'll welcome ice-cold Coca-Cola at home



COCA-COLA CO., ATLANTA, GA.

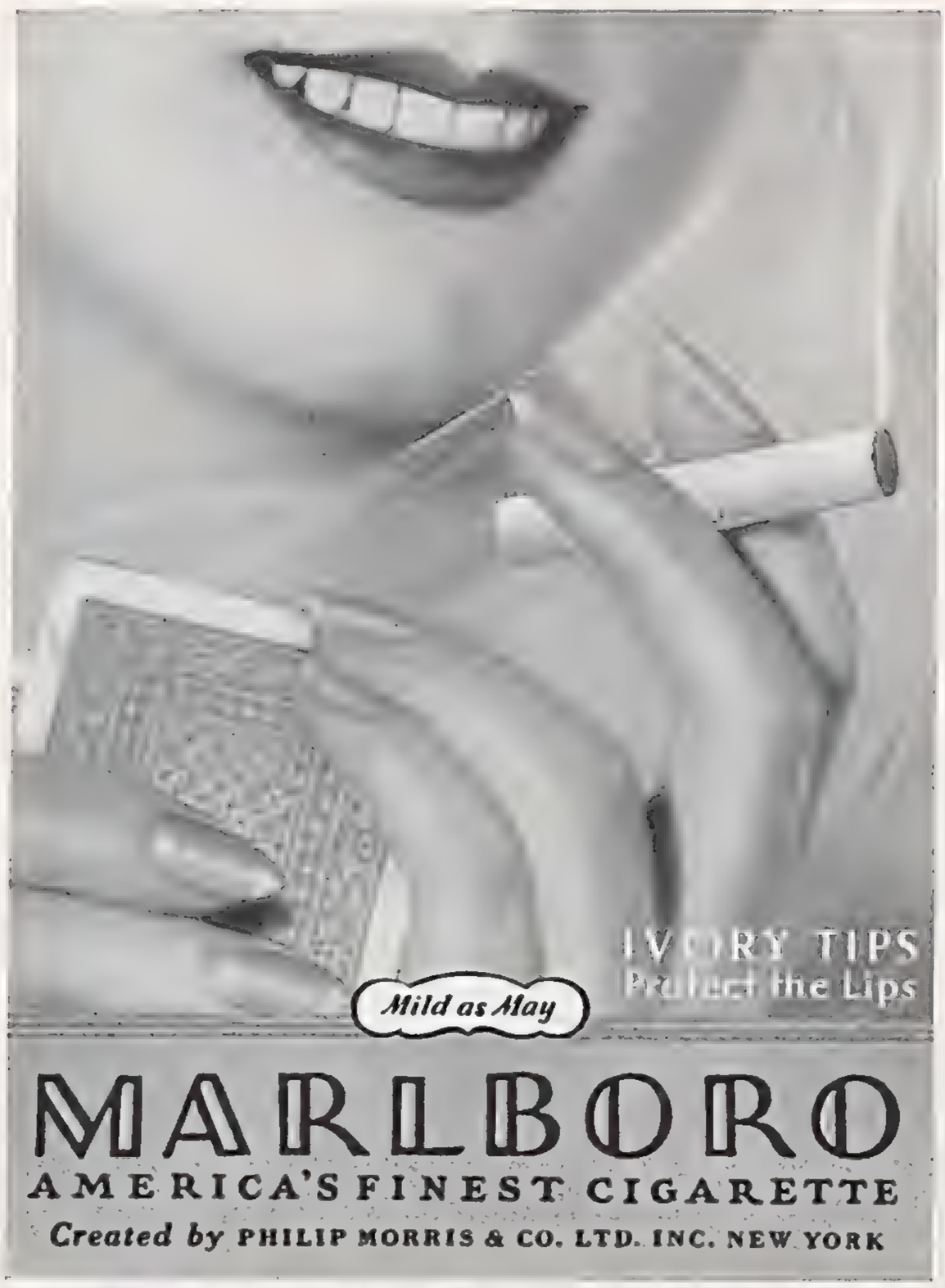
There are times when nothing is so welcome as ice-cold Coca-Cola. The wholesome buoyancy in its life and sparkle makes you feel fit. Just be sure it is really ice-cold when served, pre-cooled in your refrigerator before the bottles are opened. It tastes better that way. *Order a case (24 bottles) from your dealer.*

Hear *The Pause That Refreshes On The Air.*
NBC Every Friday Night 10:30 E. S. T.

....IN YOUR HOME

Drink
Coca-Cola
Delicious and Refreshing

ICE-COLD COCA-COLA IS EVERY PLACE ELSE; IT BELONGS IN YOUR ICE-BOX AT HOME



Almondized Beautyskin Gloves

....Perspiration Proof



Everything that you have ever wanted in a fine dress glove is yours in the sensationally new Almondized Beautyskin Gloves.

Almond cream is used in the almondizing process which makes them perspiration proof . . . delicately fragrant and mellow soft. A practical style innovation that sets a new high standard in fine street gloves.

Ask your glove department to show you *Beautyskin . . Almondized Imported Doeskin* and *Pigskin*. Truly, the loveliest of all smart gloves. ACME GLOVE CORP., Gloversville, N. Y.

Perspiration Proof: Beautifies the Hands
Delicately Fragrant. Mellow Softness

CONVERSATION AND SPEECH

(CONTINUED FROM PAGE 126)

husband as "Mr. Brown" when one is speaking to a social equal, of no matter what age. If one knows the person to whom one is speaking only slightly, one's husband should be referred to as "my husband"—nothing more. Or, in the case of one's wife, as "my wife." When one knows the person to whom one is talking, one calls Mr. Brown "John," even if the person does not know Mr. Brown well enough to call him John. If the individual to whom one is speaking is many years younger, it is often more dignified to say "my husband," or "my wife," rather than to use the Christian name. But one does not say "Mr. Brown" or "Mrs. Brown" to any but tradespeople, employees, or a person of a lower social class.

The second solecism that looms large in the American idiom is the use of the expression "girls" for women. In the past twenty years, so many women have called themselves ladies that ladies have come to call themselves women. A lady would never say, in speaking of a friend or of an acquaintance: "She is a most attractive lady;" but: "She is a most attractive woman." But there are many women who, feeling perhaps instinctively the false elegance and formality of "lady," have made a compromise and refer to their friends as "girls." Naturally, if one is sixteen—or, possibly, twenty-six—, the word is a natural and a right one. But, for any woman over thirty, it takes on a comic-strip quality that is unfortunate. To hear even a woman of thirty-five or forty say of her contemporaries: "I've asked two or three girls in to tea; I wish you'd come along, too"—is fantastic. A woman of thirty-five or forty—at least in America—not only looks and feels young, she *is* young—, but not young enough to consider herself or her contemporaries as "girls."

Maturity, whether one has house, husband, and children, or not, takes away that right. It is, however, sometimes very difficult to know what to use in its place. "I've asked some women in to tea," sounds a little crude to many ears; but at least one may always say "people" or "friends," and a flippant but well-bred mind often uses some silly but refreshing substitute.

MISPRONUNCIATIONS

Again, as in the case of grammar, a short discussion can not possibly include all the words mispronounced daily by millions of people. And, after all, even educated people with all the background that generations of breeding can give do not always pronounce or even spell every word correctly.

*The*atre	NOT	Theatre
Ad*dress*	"	*Add*ress
In*com*parable	"	Incomparable
Re*fined*	"	*Re*fined
*In*teresting	"	Inter*est*ing
Brassière (*Brass*-yair)	"	Bra*zeer*
Lingerie (*Lan*jeree)	"	Longeray
*Hos*pitable	"	Hos*pit*able
Ath*let*ic	"	Ath*al*etic
Bou*quet* (Bookay)	"	Bo-*kay*
Radio	"	Raddio
Aviation	"	Avviation
Stomach	"	Stummick

CONVERSATION

It seems superfluous to say that, in any conversation, to start at once upon topics of interest only to oneself is bad manners; and yet we are all subjected so frequently to just this kind of inconsiderateness that perhaps a reminder is necessary. Almost every one has had to listen to examples of Junior's astounding intelligence and wit; yet how many of us who have Juniors have not succumbed at some time to the temptation of telling our own stories?

There are few really good conversationalists in the world, possibly for the reason that most people attempting to be conversationalists seem to think that the title implies one who does all the talking. A good conversationalist is a person who has not only a wide range of interests and the ability to talk intelligently about them, but who is willing to listen intelligently to the interests of other people. Indeed, the perfect conversationalist is he who can draw out the shyest and least talkative person upon the topic which interests him most.

Another quality possessed by the good conversationalist is restfulness. He does not chatter; he does not interrupt. He has a certain mental serenity that makes it easy to talk to him and to listen to him. He is not afraid of pauses nor, on the other hand, does he become mentally paralysed when a pause occurs, so that the longer it lasts, the more incapable he becomes of filling it. Above all, if he engages in an argument, he does not contradict his opponent flatly, nor does he gradually raise his voice and his emotions to fever pitch. In fact, a good rule to remember is that, socially, an argument should never be allowed to get beyond a discussion!

It is only good manners to keep one's topics of conversation cheerful. To complain of other people's behaviour, to give in detail the state of one's health, to make critical comments on friends (or enemies), no matter how witty the comments may be, never adds to the popularity of anybody. And one final warning: Beware of the favourite phrase! If we all listened to ourselves talk for one day, we should be horrified at the number of times we used one or two favourite phrases, again and again.

"I mean, I really do think it would be better, I mean—"

"She sort of came up to me, and I was sort of standing there, sort of waiting—"

"My dear, I thought I'd die. It was a perfect scream."

"I want to tell you, I don't know what we're coming to—why, I want to tell you—"

These snatches of so-called conversation may seem exaggerated. But any one who will take the trouble to listen for one day to the constant talk of the people he meets or hears will realize that they are not. "I mean," "sort of," "a perfect scream," "I want to tell you" —these are only a few of the hundreds of expressions worn meaningless and threadbare by people who never listen to themselves talk.

Conversation may be a lost art, but it is perfectly possible to recover it. Correct speech and the application of manners to daily communication provide two of the ways in which such recovery may be accomplished.

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To clear away the fog of doubt surrounding skin care, the foremost dermatologists of 9 nations conducted a clinical test of the leading beauty preparations—Woodbury's Facial Soap and 150 others. 968 women of all ages and types of skin were selected as subjects. Each was required to treat one side of her face, daily—for 30 days—with Woodbury's Facial Soap . . . and the *other* side with any other preparation of her choice.

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Nestle SCIENTIFIC PERMANENT WAVE

CLOSE-UP OF THE PARIS COLLECTIONS

(CONTINUED FROM PAGE 51)

dream-like Grecian costumes for the tragedy, "La Machine Infernale," that helped to give the impetus to evening drapery. Very much in the same spirit is Vionnet's majestic red evening mantle, half-coat, half-cape, falling gracefully to the floor, and her black satin dress with drapery swirled around and caught up at the hips. So, too, are two white rayon dresses at Chanel's, with panels sweeping from shoulder to floor. And Maggy Rouff's dress with chitons hanging from the arms and skirt fulness falling in front like a Doric column.

But Arabian-Night princesses and Acropolis goddesses are not the whole evening story. Go to Mainbocher, and he'll turn you into an enchanting figure from a story-book. A wistful Red Riding-Hood of black tulle on your head, a tulle cape, and an ethereal tulle skirt. (Look for this on page 53.) Or he'll make you into a human flower—a dress flaming with brighter flowers than hothouses or horticulturists grow, a wreath of flowers in your hair, maybe flower bracelets on your wrist, maybe a tulle cape spattered with handfuls of blossoms. Molyneux will transform you into a small girl on her way to a birthday party—in a rose taffeta dress with a bodice shirred à la peasant, or in a stand-offish dress in two shades of mauve. (These are shown on page 66.) There's mauve again! He'll swamp you with flowers, too, with a whole bed of tulips or poinsettias on your chest. So will Patou—with a floating chiffon dress littered with sweet-peas. (Turn again to pages 60 and 61 to see these.) And so will Worth—with a yellow taffeta bell dress crowded with roses.

ROMANTIC MODES

There's a dress at Vionnet's that Pavlowa might have danced in or Baron de Gunzburg might have admitted to his Waltz Ball, last summer—a ballet dress with tier after tier of spreading white tulle. And her flaring green taffeta with broad revers hung from a narrow ribbon necklace. There's an amusing Victorian frou-frou at Lelong's—a shirred violet tulle dress and cape. But nothing Victorian when the cape comes off—then, wickedly bare shoulders. (We show this on page 67.) Mainbocher wires some of his evening hems. Marcel Rochas goes on cutting his short in front and dragging in back—much like arrogant peacocks. Everywhere, there are soft, dreamy, floating dresses with gay coin-dots or flowers, with fulness fore or aft or all around. And everywhere, there are still quaint full-skirted taffetas—varicoloured, coin-dotted ones at Vionnet, Mainbocher, and Maggy Rouff's; a peppermint candy-striped one at Marcel Rochas that young America will eat up. Or Worth's crisp ones with lace-edged chiffon underskirts.

Your evening coat? To go over a draped evening dress—Schiaparelli's floor-length Arabian-Night cloak with a scarf over the head, of lobster-pink and gold, very Persian in its elegance. Or Vionnet's great mantle of red crêpe. Or Lanvin's black coat with large sleeves embroidered in silver. All these coats go to the floor. With other types of dresses, perhaps Patou's cuddling waist-length cape of violet-blue baby coq feathers—just the birds' breasts. Or Molyneux's wraith-like, long cape of black tulle, with a noose draw-string. Or Mainbocher's short tulle capes.

Thus, you go mad as you like at night. But when it comes to day, change character abruptly. The dressmakers may have taken a thing or two from the unemancipated women of the East for evening, but, for broad daylight on a New York pavement, they advise only our own free, terse, efficient, emancipated Western clothes.

Briefly—there are four major changes in the day silhouette: Shorter skirts. Wider skirts. Broader belts. Larger sleeves.

Shorter skirts mean only a negligible inch or two chopped off. Wider skirts mean definitely wider ones. All of Molyneux's dresses—those wearable, comfortable things the world likes to live in—have shorter, fuller skirts, with fulness shirred at the front. Pleated skirts swished in, too, this spring—accordion-pleated, knife-pleated, box-pleated, allowing you a stride as free as Hepburn's—skirts like those you went to college in before the War. And there are gored skirts. And bell-shaped ones. Even harem skirts at Mainbocher's—hems bloused under. And, news of news, Schiaparelli's draped day skirts—yanked up in front, with a twist or upturned fold over the *estomac*.

Above these shorter fuller skirts—extremely wide belts. Providing your girth can stand it. Otherwise, no. We tell about their buckles on page 64.

Inflation is going on everywhere in sleeves, save on tailleurs. Most of it, however, is so softly handled that you won't have to shoe-horn it into your coat. Schiaparelli, who never can quite get her mind off shoulders, eases fulness into the tops of her sleeves and makes the armholes so large that they creep half-way over your chest and back. Maggy Rouff either pleats or shirrs decidedly full peasant sleeves into very sloping yokes. Patou cuts flowers out of print and tacks them all over afternoon sleeves. Marcel Rochas frankly blows up his sleeves into Kate Greenaway puffs, with tight cuffs below the elbows. Alix does the most sensational sleeves. A human eye can hardly unravel what's happening. The sleeves loop, drape, coil, or hang from the arms in strange but beautiful ways.

SUITS IN PARIS

There's no living without a suit this year. Perfect as ever are Lelong's and Chanel's neat, trim ones. You'll love the Chanel suit of striped greyish-blue flannel—a colour like a postman's uniform. (We show this on page 78.) Patou is doing flawless black ones—and very amusing they are with gay flower hats. Creed offers bold black-and-white checks. Molyneux, pale tweeds in tender sweet-pea shades, cut surprisingly like Norfolks, and a grey flannel jacket over a grey flannel dress that every one wants. There are grey flannels at Mainbocher's, and one at Schiaparelli's made vital with a yellow foulard blouse and accessories in a new clay colour. Clay—the shade of the rough earthen pots in the florist shop. (Continued on page 132)

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CLOSE-UP OF THE PARIS COLLECTIONS

(CONTINUED FROM PAGE 130)

For lissom youth, there are impertinent short-jacketed suits. Vionnet's bolero suits of grey shepherd-checked wool. Schiaparelli's single-breasted bell-hop jacket of beige wool, a regiment of buttons up the front, a brown skirt, and tie-silk blouse. (See page 58 for this.) There are Lelong's short cutaways, stopping above the hip-bone, the fronts curved up to show a flash of blouse. And there's a lilac, violet, and rose suit at Marcel Rochas to melt any resistance. A waist-length jacket of bluish, lilac-ish grey, a violet skirt, pale rose blouse, violet suedine gloves, and violet colonial hat.

FUN IN HATS

These colonial hats—typical Bengal-Lancer hats, like the cork sun helmets the British call topis—were the hit of Marcel Rochas's collection. Violet, brown, red, grass-green, always worn with gloves to match, they are made of wool and have gored crowns and chiffon dust-veils streaming out behind. Hats are half the fun of the new day clothes. Innocent Buster-Brown hats curling up like saucers worn candidly off the brow, tied under the chin. Bicycle-built-for-two sailors, flat as flat, with veils fluttering backwards, as Lanvin and Patou do them. Off-the-face bonnets. And Agnès microscopic pancakes with a profusion of field flowers tumbling riotously over the forehead. With a simple navy-blue or black tailleur, one of these would be perfect.

Screamingly bright flower-printed silk suits or ensembles are something else new. Never before have such vivid ones ventured into broad daylight. Mainbocher does them without stint. Violent flowers on black backgrounds; a two-piece suit (shown on page 71) with an acid-green lace scarf and handkerchief. Or a flower-printed dress with a long flyaway jacket, lined with taffeta, to encourage the flare. These brilliant floral prints thrive at Vionnet's and Marcel Rochas', too. Flaming blossoms on black or grey backgrounds. Dresses with jackets zooming out in the wind—jackets of a new length, just between hip and three-fourths length. And often, at the neck of the dresses, big clumps of flowers.

Radical and witty Schiaparelli can always be trusted to produce a couple of prints that the world will buzz about. This year, she does a "Garden of Eden" one—with almost all the earth's flora on it, black on white. And calling on the heavens for inspiration, she makes a "Great Bear" print—the string of stars from that constellation spread sparsely over a black ground. They say it has something to do with her horoscope, and may it bring her luck. And there are her dervish printed rayon tulles.

Dresses? Almost every dress within the gates of Paris is shirred, or smocked, or gathered, or cartridge fluted. Human hands are retaliating on machine labour. Necks are shirred or gathered on draw-strings. Yokes are shell-smocked. Sleeves shirred into armholes. Wrists shirred. Waist-lines shirred. Skirt fulness shirred—generally, all in front. Is not all this peasant shirring more evidence that bias cut is waning? Molyneux does it exquisitely. His shorter, wider day dresses—invariably shirred somewhere—are gems of simplicity, chic, and comfort. One of his printed day dresses is box-pleated from neck to hem—the pleats all stitched down as far as the hips, then released. There's a definite peasant aspect to the shirred yokes and sleeves and waists at Maggy Rouff's, Lanvin's, and Lelong's. Completely upsetting tradition are the day dresses at Alix's. She especially loves thin wool jersey, probably because it drapes so gracefully, and she's made two beauties of it: a black and a brown dress, the bodies of which cling to you as if they were plastered to your skin; the sleeves intricately draped, and the tops given bulk by indecipherable windings and shirrings. For afternoon, the taffeta or surah dress, flower-printed or plain, is the thing. You see them—with bell skirt, wide belts, and full sleeves, at Vionnet's, Worth's, Lanvin's, and Rochas'.

Practically every dress owns a jacket or cape. A short suit-like jacket or a flaring flyaway one. The new length for these flaring jackets is between hip and three-fourths length. Quantities of capes are seen, of tweed, of wool, and of silk. Patou has an amusing one—a shirred navy-blue taffeta cape over a bell-skirted navy-blue taffeta dress. Robert Piguet makes a black wool, knee-length cape with the whole front cut away so that you see the entire façade of the dress—a dress of bold brown, black, and white plaid crêpe. Molyneux does several knee-length capes—so narrow that they don't much more than cover your back.

YOUR TOP-COAT

Your spring top-coat might be the Vionnet beauty—of bold checked beige-and-black wool, flaring slightly, with a military collar and gold buttons. Or Chanel's exciting *chasseur* coat of beige wool—beige coats are coming back—, a coat with a shaped double-breasted closing and turn-down collar such as French doormen have. Or Molyneux's violent grass-green coat—its neck and wrists shirred like an infant's coat. Or his black redingote, flaring in back beneath a half-martingale. Alix puts a beige-and-black printed wool coat over a beige dress; and Chanel does the reverse—many plain coats over printed dresses. One is very sweet—a black wool lined and worn over a butterfly print—the butterflies all cut out and tacked on the lapels (see page 62). For afternoon—stiff taffeta or faille coats are newest. Vionnet makes several, and Worth does a beauty of black taffeta over a rose dress.

Which brings us to the happy ending—or happy beginning! The bridal dresses that terminated all the Collections. Schiaparelli's bride came in under a great sunbonnet of tulle—a charming milkmaid of a bride, all in white satin with a bolero edged with orange-blossoms. Molyneux's white bride—much to every one's astonishment—had not an inch of train. Paquin's bride, also a white satin one, was attended by bridesmaids—not dressed in colour—but in pure white, too. And Lelong's bride—a vision if ever there was one—was all in palest blue like a June sky, even clouds of blue veil. Enchanting enough to make any one want to take the fatal plunge!



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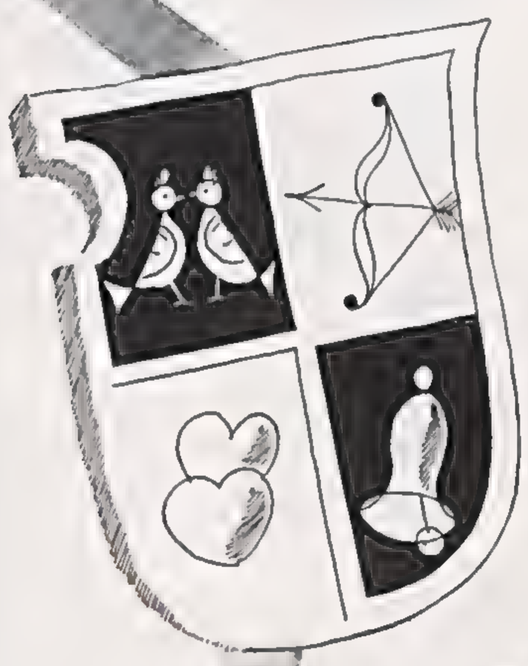
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SPAIN AGAIN

By H. W. Yoxall

SPEAKING as one who has been there scatheless during elections, strikes, and riots, I should say that the only thing to keep one away from Spain is a real revolution. And I have it on the Highest Authority (too high for the name to be mentioned) that that won't happen again for some time.

As to the minor inconveniences, they must be legends fostered by selfish lovers of the country who are anxious to keep other travellers away. How otherwise to explain their persistence in the face of fact?

Insects? Not in the places where you are likely to go. Typhoid? Well, you don't drink tap water—but then you don't on the Riviera either, yet you wouldn't call Cannes unsanitary. Poor food? In the de luxe hotels, it's as good (and much the same) as in other Continental *palaces* and, in the smaller towns, better than in equivalent places in England. Bad roads? Rather, as far as the national highways go, the motorist's dream, almost trafficless, and with the properly banked corners that we are only just beginning to get at home. Impossible distances? Ah, but do you know of the charming little road-houses that the so intelligent Tourist Board has provided to break these forced marches?

The wonderful thing about Spain is that it is so Spanish. Everything that you have ever read about it, or imagined. Mountains snow-tipped in summer-time, and great tawny plateaux. White houses shimmering in African sunshine, and shady gardens where fountains and nightingales sing to each other. Orange-groves growing right up to the patios of cathedrals, and great castles or Roman monuments rising sheer from the countryside. Men really do wear tall black hats and tight trousers, women grace themselves with the mantilla. Church treasures make those of northern Europe look tawdry. Noble houses are descried behind superb grilles. Women out of *Carmen* gather with shapely water-jars at the village cisterns. Caravans of asses wind between cacti and cork-trees. Flights of storks hover above Moorish ruins. Herds of goats tinkle in and out of the city gateways. They couldn't do it better, even in Hollywood.

COMFORT IN SPAIN

And yet in this most ancient, most foreign country of western Europe, there are all the comforts. Madrid, Barcelona, Seville, Granada, and the *plages* have magnificent hotels. Burgos, Toledo, Valencia, Zaragoza, Ronda, Salamanca, Cordoba (don't be misled by out-of-date guide-books) have excellent ones. And there are those delectable inns aforementioned, the *paradores* of the *Patronato Nacional del Turismo*, set to break motor journeys previously too long; for instance, at Mérida, between Madrid and Seville, at Manzanares between Madrid and Malaga, at Bailén between Cordoba and Granada. Charming buildings, their architecture and furnishing a clever blend of modernism and the regional styles, spotlessly clean, where you can have a room and bath and simple meals for next to nothing. Spain, you know, with its present exchange, is the cheapest country on the Continent.

Perhaps the most delightful of all these *paradores* is at Ciudad Rodrigo. It is built in the citadel of this walled town, high above the river and the Portuguese plain, and the great stone dining-room is the old stable where Wellington stabled his horses in the first Spanish fortress captured in 1812. But it is rather out of the way unless you are going to or returning from Lisbon, when you could take it in via Salamanca, the only university town on the Continent that has anything like Oxford or Cambridge colleges. It is, by the way, a sensible thing to make the journey either there or back by sea, and so cut out one of the tiring and costly overland trips. If you are doing Spain by train, it is best to sail to Gibraltar. If you are taking your car, Lisbon is perhaps more convenient, for it enables you to make a big swing round and take in something of both the east and west, whereas, if you are working north from Gibraltar, you have to commit yourself to one side or other. Both passenger fares and car freights are remarkably inexpensive to either port. Should you not be going until the autumn, so that you want to travel southwards in Spain, you can get a boat to Santander, Vigo, or Corunna; or, of course, go down through France and return from Gibraltar.

WALLED CITIES

You know the show-places to go to, of course: Seville, Cordoba, Granada, Toledo, Burgos, and the rest. If not, the Spanish Tourist Bureau will tell you, and there are innumerable well-informed travel bureaus in this country. Don't, on any account, miss Avila and Segovia, within easy motor rides from Madrid over the magnificent Sierra de Guadarrama, with its six-thousand-feet pass which the lightest car will easily take, so well are the gradients engineered. If you want to stay overnight at one or the other, Segovia has a comfortable, unpretentious inn.

Avila surely wins the first prize for walled cities in Europe, ahead of Dinkelsbühl and Visby, with Aigues-Mortes fourth and the over-restored Carcassonne also ran. An eleventh-century *enceinte*, unbroken save for the ten city gates, with eighty-six towers, has the battlemented apse of the cathedral built into the fortifications as a special bastion on the most exposed side. The silhouette of Segovia is the apotheosis of the picturesque. It is like a great ship in sail, with the steep-pitched turrets of the Alcázar for canvas, the cathedral campanile as mast, and the majestic Roman aqueduct at the other end, striding majestically away like a rolling wake. Near-by is the palace of La Granja, with fountains which eclipse Versailles (find out in advance when they are playing). And speaking of the northern gardens, do not miss Aranjuez, a little way the other side of Madrid, where the valley of the Tajo (our old friend of geography lessons, the Tagus) makes an oasis in the dusty plain of Don Quixote's La Mancha, and (Continued on page 138)

BEAUTY NEWS

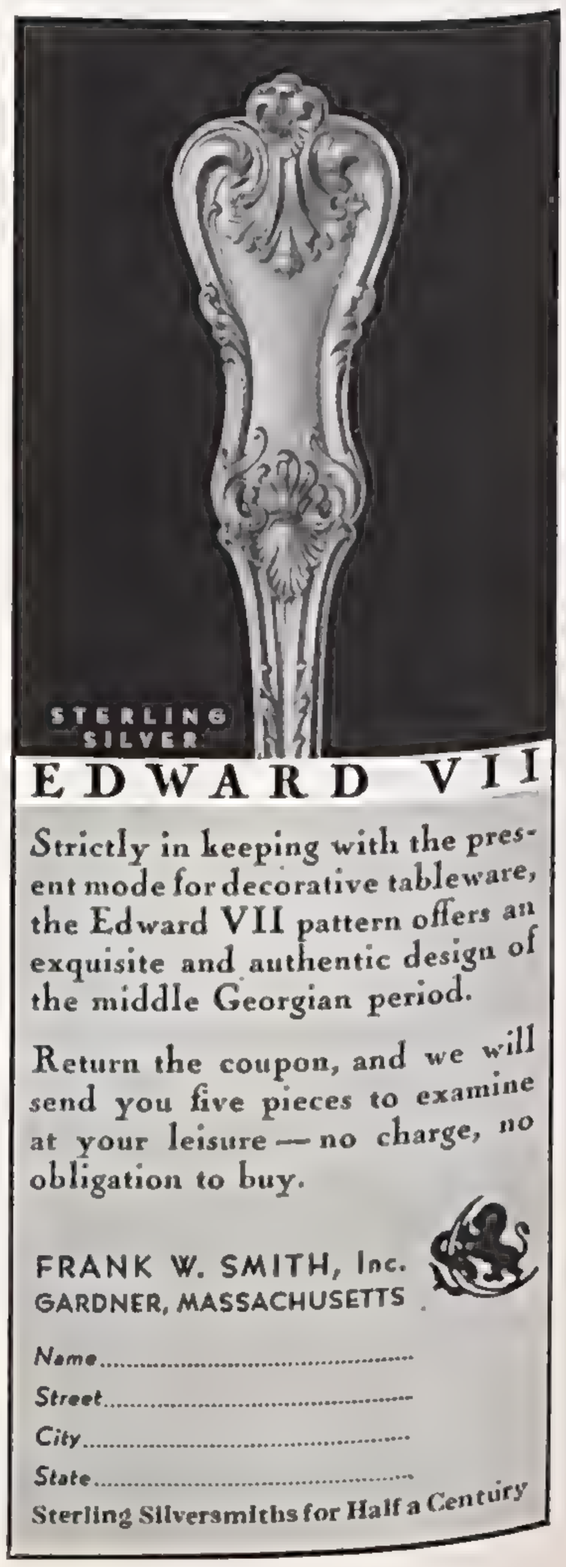
• A book covering every phase of the care and refinement of your beauty . . . written by those experts in the beauty game, the editors of Vogue . . . that's news! Amusing to read? Of course . . . but it makes sense, too. It tells you, definitely and concretely, in words and pictures . . .

What to do
When to do it
And how!

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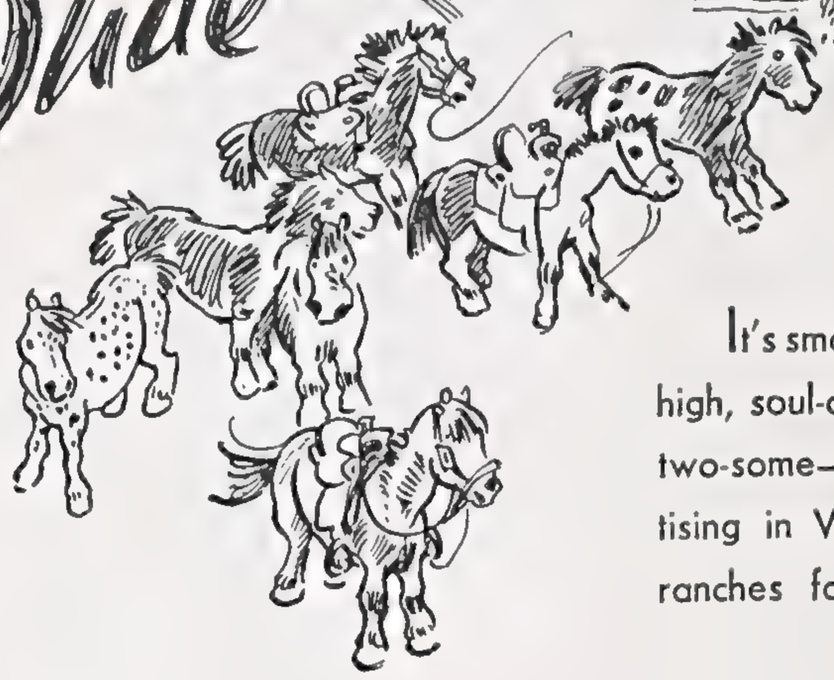
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If you're in a quandary come to Vogue's Ranch Dept., 420 Lexington Ave., New York, or telephone: Mohawk 4-7500. Complete data concerning every one of these ranches is on file here. The Manager knows every ranch, and will be happy to be of service.

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Located: Encampment, Wyoming. A "real" cattle ranch equipped with facilities for every comfort of its fifty selected guests. Excellent food. Good horses—48 hrs. from New York by rail, 14 by air. Write "Chuck" Adam (Room 402), 521 5th Ave., N.Y.C.

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An old-time ranch in real ranch and mountain country. Exceptional variety of most interesting riding and camping country. Long experience families and young people. Charles C. Moore, % E. C. Leffingwell, 551 Fifth Ave., N.Y.C., or Dubois, Wyoming.

DIAMOND G RANCH

Diamond G is one of the famous Jackson Hole, Wyoming ranches. Located in a wild, high, mountainous country dotted with crystal-clear lakes. Here is open range. Every cabin with bath; fishing, riding, swimming. F. Scott, Dubois, Wyo.

E BAR L RANCH

A ranch in the Blackfoot Valley, west of the Big Divide. Unsurpassed horseback country. Miles of fine trout streams. Good beds, food, horses and equipment. Bath in every cabin. Greenough, Mont., or Eleanor Potter, 2745 Brandywine St., Wash., D.C.

EATON BROTHERS

Dude ranchers for more than 50 years. There's a new folder just off the press entitled "Gates." It has many interesting photographs and tells about the Bighorn country—and, of course, Eatons' Ranch. For a copy write: Eaton Brothers, Wolf, Wyoming.

ELKHORN RANCH

Elkhorn—a horse and cattle outfit. In a wild unspoiled country Northwest of Yellowstone Park; filled with big game, many trout streams. Accommodates ten Eastern families in comfortable cabins with bath. Ernest Miller, Bozeman, Montana.

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For a clientele whose expectations of a dude ranch surpass standardized equipment and activities—The H F Bar and Paradise Ranches have, over a quarter of a century, been ranches of distinction. Write: Frank O. Horton & Sons, Buffalo, Wyo.

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It's beautiful, the Crazy Mountain country where lies Van Cleve's Lazy K Bar. Snowy peaks with blue lakes between. The sweeping range of purple sage and green buffalo grass. Every cabin with bath. Write to Paul Van Cleve, Big Timber, Montana.

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Charlie Murphy's Ox Yoke Ranch lies 30 miles north of Yellowstone Park. A real operating stock ranch. Electric lights and bath in every cabin. Ride the range cow country with native Montanans. Write to Mr. Charlie Murphy, Emigrant, Montana.

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A real cow outfit which is opening its doors to give a few people a taste of true Western life. Round-ups, branding, trailing the 40,000 Pitchfork cattle and sheep to the mountains; or fish, ride, swim. Write: Charlie Belden, Pitchfork, Wyo.

QUARTER CIRCLE U

An old-time cattle ranch invites a few select guests to enjoy its hospitality and participate with its owners in all ranch activities. Good saddle horses, modern conveniences, polo, round-ups. Write: Grace Brewster-Arnold, Birney, Montana.

SUNLIGHT RANCH

A cattle and horse ranch for over 30 years. In a quiet valley surrounded by snow-capped mountains. Come early—you can hunt bear and photograph elk and mountain sheep in May and June. Cabins with bath. Write: Simon Snyder, Cody, Wyo.

TAT RANCH

Located amid the tall mountains of the Big Horns. Ideal horseback riding, fishing, camping, swimming, tennis, badminton, polo. Cabins with fireplaces, baths. Call: F. W. Leach, % A. B. Leach, 60 Wall St., N.Y.C.; write: T A T Ranch, Kearney, Wyo.

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Valley—a real old-time Wyoming outfit, built around the famous Valley Spring. Picturesque log cabins, green meadows, cotton-wood groves, trout streams, rolling range and mountain trails. Situated near Cody. Write: Larry Larom, Valley, Wyo.

James Reynolds

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SOCIETY

BIRTHS

NEW YORK

Clarke—On February 15, to Mr. and Mrs. Richard Warner Clarke (Catherine B. Cartan), of New York and Katonah, New York, a son.

Colgate—On January 27, to Mr. and Mrs. John Kirtland Colgate (Florence Viola Manuel), a son, John Kirtland Colgate, junior.

Dater—On February 15, to Mr. and Mrs. Walton F. Dater (Isabel de F. Pitt), of Stamford, Connecticut, a son.

Henderson—On January 18, in New Haven, Connecticut, to Mr. and Mrs. Holcombe H. Henderson (Marjorie Affleck), of New York, a son, Holcombe H. Henderson, junior.

Payne—On January 22, to Mr. and Mrs. John A. Payne (Elizabeth K. Downes), a daughter, Elizabeth Payne.

Whitney—On February 12, to Mr. and Mrs. Howard F. Whitney (Hope Richardson), a daughter, Carlin Whitney.

BALTIMORE

Fitzhugh—On January 30, to Professor Robert Tyson Fitzhugh and Mrs. Fitzhugh (Dorothea Homer West), a daughter, Harriet Manning West Fitzhugh.

CHARLESTON, WEST VIRGINIA

Altizer—On January 23, to Mr. and Mrs. Jackson D. Altizer (Frances Greetham), a daughter, Jane Duncan Altizer.

CHARLOTTE, NORTH CAROLINA

Carson—On February 14, to Mr. and Mrs. James Holmes Carson (Charlotte Millstead), a son, James Holmes Carson, junior.

Chaplin—On February 11, to Mr. and Mrs. Saxby Chaplin (Elizabeth Mather), a daughter, Ann Saxby Chaplin.

CINCINNATI

Dohrmann—On January 25, to Mr. and Mrs. William F. Dohrmann (Katharine D. Ernst), a son, William F. Dohrmann, third.

Minor—On February 6, to Mr. and Mrs. William E. Minor (Sarah E. Robbins), a daughter.

Morrill—On January 24, to Mr. and Mrs. Logan Morrill (Augusta R. Scott), a son, Pierson Scott Morrill.

Taft—On January 17, to Mr. and Mrs. Hulbert Taft, junior (Elizabeth B. Sutphin), a daughter, Mary Perin Taft.

HOUSTON

Darby—On February 6, to Mr. and Mrs. James Andrew Darby (Charlotte Williams), a son, James Andrew Darby, junior.

KANSAS CITY

Raymond—On January 4, to Mr. and Mrs. Ridenour Raymond (Virginia Snider), a son, Martin Snider Raymond.

Sudduth—On December 24, to Mr. and Mrs. William Sudduth (Louise Jewett), a son, Edward Sudduth.

LINCOLN, NEBRASKA

Cook—On January 16, to Mr. and Mrs. George B. Cook (Margaret Coleman), a son, Daniel Wolford Cook, third.

MEMPHIS

Pittman—On January 22, to Mr. and Mrs. Alfred B. Pittman, junior (Dorothy B. Laws), a son.

BIRTHS

NASHVILLE

Hoffman—To Mr. and Mrs. William P. Hoffman, junior (Lucy May Bond), a son.

Hunt—To Mr. and Mrs. John Hunt (Frances Stahlman), a daughter.

NEW ORLEANS

Bott—On January 16, to Mr. and Mrs. Harold Frederick Bott (Arabella Bryan), a daughter, Arabella Bott.

Claverie—On January 16, to Mr. and Mrs. Maumus Claverie (Dorothea Lyons), a son, Maumus Claverie, junior.

Villere—On January 27, to Mr. and Mrs. Ernest Villere (Yvette Chequilin), a daughter, Madeline Bernard Villere.

RALEIGH, NORTH CAROLINA

Arthur—On January 7, to Mr. and Mrs. Charles Davis Arthur (Anna Ball Thomas), a daughter, Elizabeth Lee Arthur.

READING

Rhoads—On January 30, to Mr. and Mrs. Paul Rhoads (Mary Bertolet), of Harrisburg, Pennsylvania, a son, John Bertolet Rhoads.

SYRACUSE

Jillson—On January 24, to Mr. and Mrs. John Jillson (Emily Wynne), a daughter, Mary Frances Jillson.

Jones—On January 28, to Mr. and Mrs. Bradford Jones (Janet Redfield), twin daughters, Caroline Redfield Jones and Kathryn Larned Jones.

Weeks—On January 14, to Mr. and Mrs. Francis Darling Weeks (Mabel Kane), a son, William Kane Weeks.

TAMPA

Warner—On January 12, to Mr. and Mrs. Frederick W. Warner (Louise Bullard), a son, Frederick Wellington Warner, third.

TORONTO, ONTARIO

DePencier—On January 19, to Mr. and Mrs. Joseph C. DePencier (Evelyn Richardson), a son.

Kent—On January 20, to Mr. and Mrs. John H. Kent (Helen Steele), a daughter, Diana Helen Kent.

TULSA

Barnard—To Mr. and Mrs. James Robert Barnard (Betty Jane Moore), a daughter, Judith Barnard.

Berkey—On January 6, to Mr. and Mrs. Howard Berkey (Dorothy Chapman), a daughter, Janet Lenora Berkey.

Starkey—To Mr. and Mrs. Carleton Miller Starkey (Marie Constantin), a son, Carleton Miller Starkey, junior.

UTICA

Hutchinson—On February 2, to Mr. and Mrs. Miles Hutchinson (Kathryn Roberts), a daughter, Kathryn Joanne Hutchinson.

WINDSOR, ONTARIO

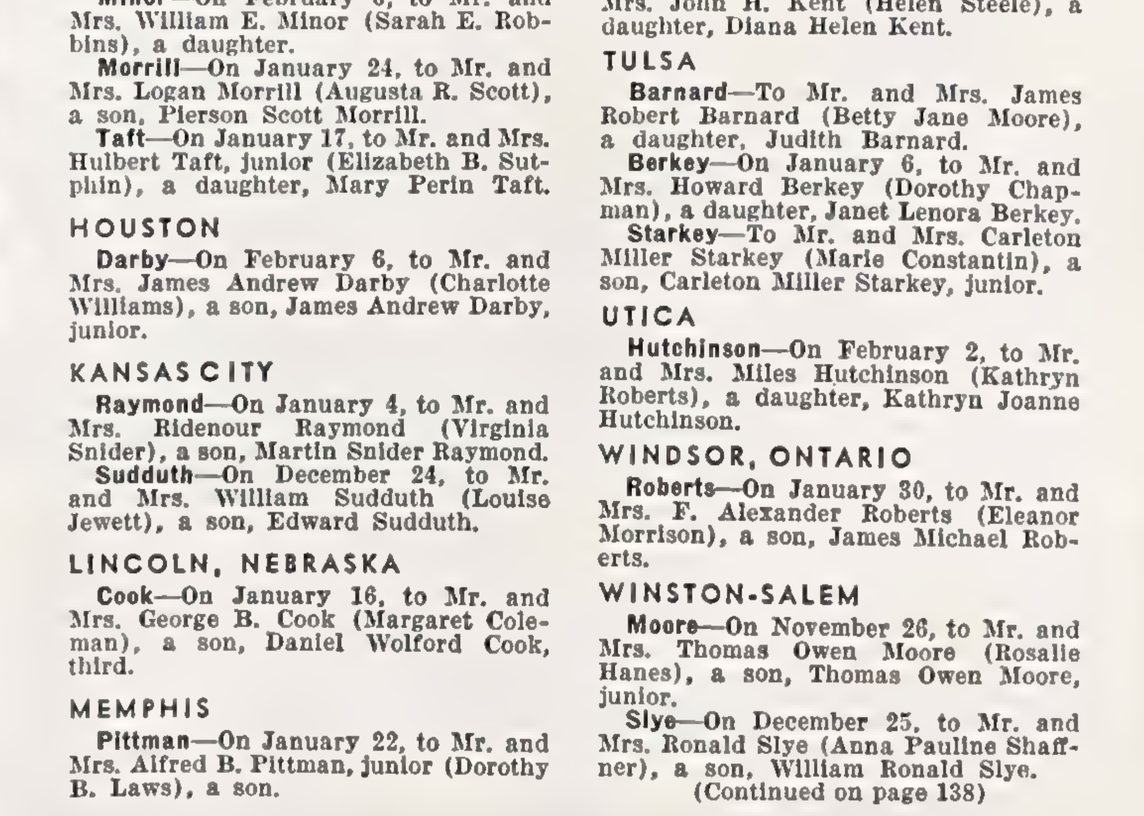
Roberts—On January 30, to Mr. and Mrs. F. Alexander Roberts (Eleanor Morrison), a son, James Michael Roberts.

WINSTON-SALEM

Moore—On November 26, to Mr. and Mrs. Thomas Owen Moore (Rosalie Hanes), a son, Thomas Owen Moore, junior.

Slye—On December 25, to Mr. and Mrs. Ronald Slye (Anna Pauline Shaffner), a son, William Ronald Slye.

(Continued on page 138)



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How to set a table for breakfast, luncheon, tea, dinner, and late supper . . . with photographs and detailed facts about silverware, napery, glasses, china. In short, a guide to good taste in all matters of table setting. Send 30c for your copy to

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Beauty Preparations

New York RICHARD HUDNUT *Paris*





SOCIETY

(CONTINUED FROM PAGE 136)

ENGAGEMENTS

NEW YORK

Bartlett-Thompson—Miss Ethel Henderson Bartlett, daughter of Mr. and Mrs. Lyman Bartlett, of New York and Litchfield, Connecticut, to Dr. James Edwin Thompson, of New York, son of the late Dr. James Edwin Thompson and Mrs. Thompson, of Galveston, Texas.

Havemeyer-Perkins—Miss Adaline Havemeyer, daughter of Mr. and Mrs. Horace Havemeyer, of New York and Islip, Long Island, to Mr. Richard S. Perkins, son of Mr. and Mrs. James Handasyd Perkins, of Greenwich, Connecticut.

Hornblower-Breed—Miss Rosilla Marshall Hornblower, daughter of the late George Sanford Hornblower and Mrs. Hornblower, of New York and Syosset, Long Island, to Mr. Alan Ryder Breed, son of Mrs. Ryder Breed and Mr. William Constable Breed.

Parker-O'Connor—Miss Comfort Tiffany Parker, daughter of Mrs. Francis Minot Weld, of New York and "Lulworth," Cold Spring Harbor, Long Island, and of Mr. Gurdon Saltonstall Parker, of Litchfield, Connecticut, to Mr. Cornelius Edward O'Connor, junior, son of Mr. and Mrs. Cornelius Edward O'Connor, of Syracuse, New York.

Reed-Dodge—Miss Mary Newbold Reed, daughter of Mrs. A. Myers Reed, of New York and Rumson, New Jersey, to Mr. Marshall J. Dodge, junior, son of Mr. Marshall J. Dodge, of New York and Southampton, Long Island.

Todd-Malevsky-Malevitch—Miss Susan Todd, daughter of Mr. and Mrs. Hiram C. Todd, of New York and Saratoga Springs, New York, to Colonel Peter Malevsky-Malevitch, of New York and London, England, formerly of Saint Petersburg, Russia, son of the late Nicholas Malevsky-Malevitch and of Mrs. Alexis Beresnikov, of Paris, France.

SPAIN AGAIN

(CONTINUED FROM PAGE 134)

where the strawberries and the asparagus are outstandingly good.

And now that we have descended to such material things as food, here are a few practical tips. The de luxe hotels cost about as much as in London, although in Holy Week, in cities where there are famous processions and in Seville for the *feria*, hotel charges are doubled unless you stay eight days. Even if you only arrive for dinner and are leaving after breakfast, ask for the *pension* rate. The hotel people expect it, and it is much cheaper. It is difficult to get dinner before eight, and nine is the usual hour. If you are planning to shop in the afternoon, remember the native (and sensible) habit of the *siesta*. Should you have a long drive ahead and there should chance to be no *parador nacional* en route, ask the head waiter to have a picnic lunch packed for you. This is done very well, and there is no charge, except for the wine and water, if you have paid the *pension*. *Agua de Solares* is a pleasant, unmedicated table water. It is usually better to avoid fresh salads and unpeeled fruits. Do not ask for Jerez when you want sherry, but for a Tio Pepe, or a Manzanilla. The roads in the towns are as confusing as those in the country are clear, and it pays to take on the running-board one of the numerous boys who will charge out to meet you, and let him guide you to your hotel. You may drive thirty miles between petrol pumps, so don't let the tank get too low. If you go to Seville for Easter, don't overlook the *Seises* in the cathedral. Ten choir-boys in plumed hats and seventeenth-century costumes sing and dance with castanets before the high altar. You can also see this unique spectacle at Corpus Christi and at the Immaculate Conception.

At Cordoba, after you have seen the mosque, buy some *turrones* at the cake shops in the Calle Libreria—delicious nougat cakes which are hard to get elsewhere except at Christmas. And the Montillo wine here (our Amontillado) is delectable. However much you have seen of the Alhambra by day, climb the hill one night, stand in front of the Palace of Charles V., and listen to the voice of Granada coming up from below, as you look across to the fires flickering in the gipsy caves on the opposite hill. Never have I known the soul of a city more vocal. At Toledo, see the greatest of the Grecos, in Santo Tomé, by morning light. Remember at Madrid that the Prado, in summer-time, is open only in the mornings.

Finally, now that there is padding on the horses, only the determinedly sentimental can take offence at a bullfight. And for the others, what a magnificent spectacle—how characteristic of this strange and beautiful country!

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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

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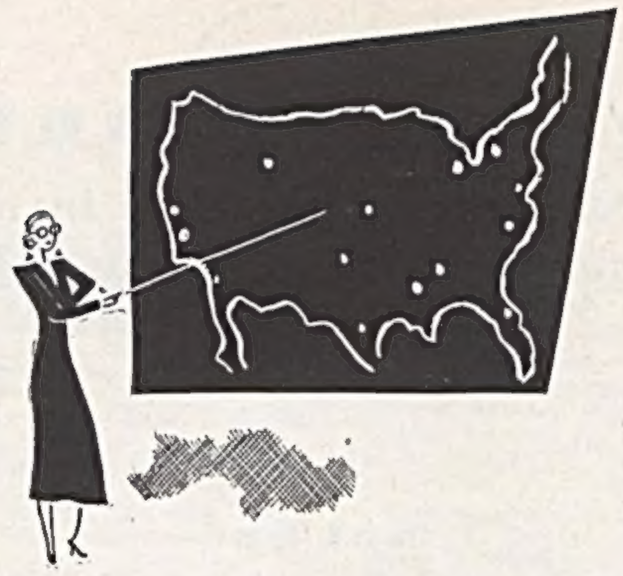


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Hazleton—Wears, Inc.
Philadelphia—The Blum Store; B. F. Dewees
Pittsburgh—Kaufmann's
Scranton—The Heinz Store
Wilkes-Barre—The Isaac Long Store
York—Worth's
RHODE ISLAND
Providence—Gladding's
TENNESSEE
Chattanooga—Miller Bros. Co.
Nashville—Town and Country Shop
TEXAS
Abilene—Ernest Grissom, Inc.
Dallas—Neiman-Marcus Co.
Fort Worth—The Fair
Galveston—Donna May Shop
Houston—The Patio Shop
San Antonio—Frost Brothers
Wichita Falls—W. B. McClurkan & Co.
VIRGINIA
Lynchburg—J. R. Millner Company
Roanoke—Samuel Spigel, Inc.
WEST VIRGINIA
Charleston—Betty's, Inc.
Huntington—The Style Shop
CANADA
Belleville—Nellie Smith
Brandon—Doig's Store, Ltd.
Brantford—Nyman's, Ltd.
Brockville—Miladi Store
Cornwall—Segals Ladies' Wear
Edmonton—The T. Eaton Co., Ltd.
Fort William—Chapples, Ltd.
Galt—A. H. Appleton & Co.
Hamilton—The T. Eaton Co., Ltd.
Kingston—John Laidlaw & Son, Ltd.
Lethbridge—L. Cameron & Co.
London—Smallman & Ingram, Ltd.
Montreal—Henry Morgan & Co., Ltd.
Niagara Falls—Louise Smart Shop
Ottawa—A. J. Freiman, Ltd.
Owen Sound—Royal Ladies' Wear
Peterboro—Barries, Ltd.
Quebec—Holt, Renfrew & Co., Ltd.
Regina—R. H. Williams & Sons, Ltd.
Sarnia—Wolf Bros., Ltd.
Saskatoon—The T. Eaton Co., Ltd.
Sherbrooke—Gabrita, Ltd.
St. Catharines—Peggy's, Ltd.
St. John—F. W. Daniel & Co., Ltd.
St. Thomas—Anderson's, Ltd.
Toronto—Robert Simpson Co., Ltd.
Vancouver—David Spencer, Ltd.
Victoria—Mallek's, Ltd.
Winnipeg—The T. Eaton Co., Ltd.
Woodstock—John White Co., Ltd.

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